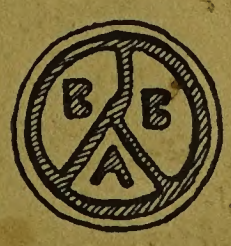
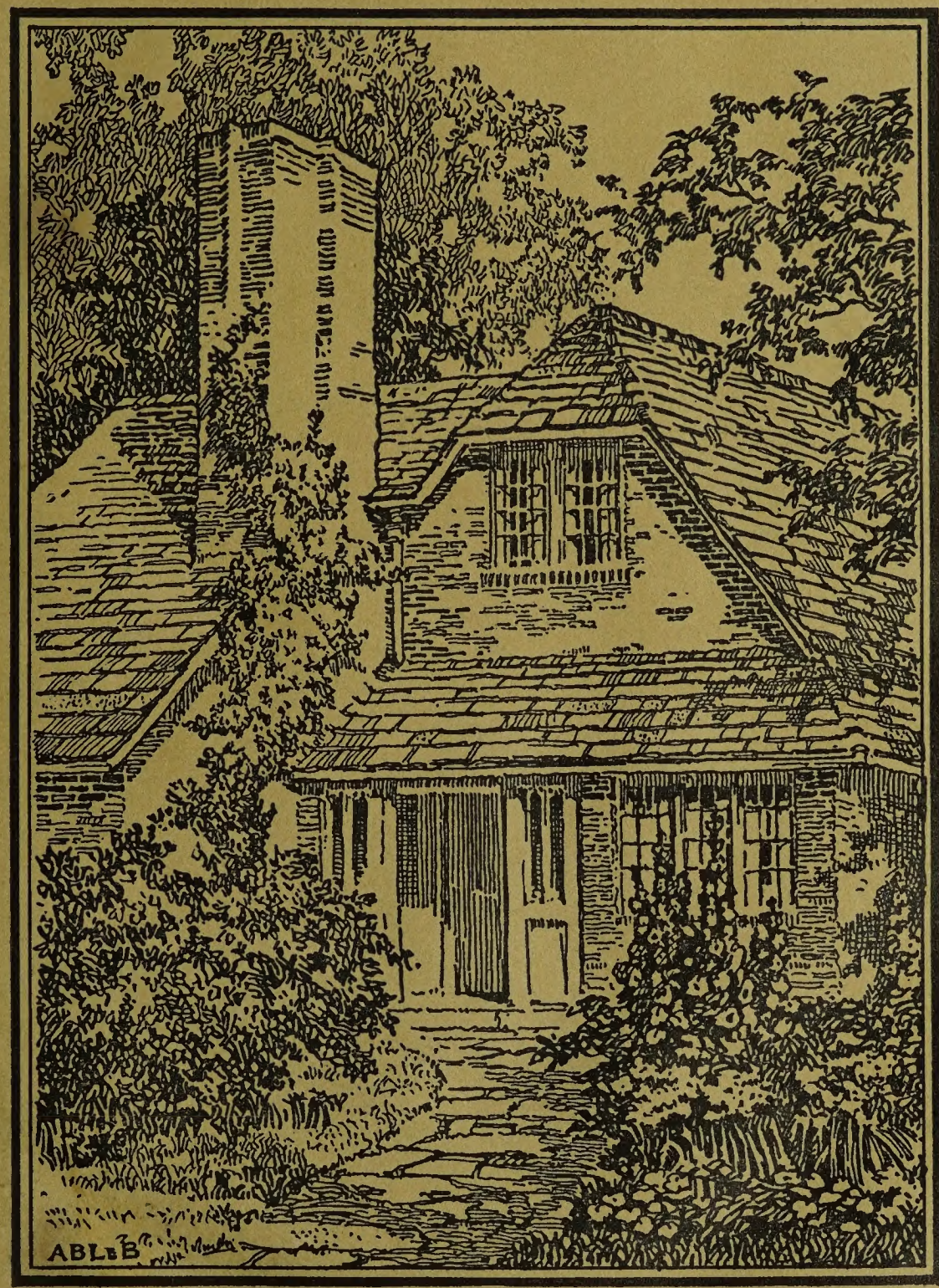
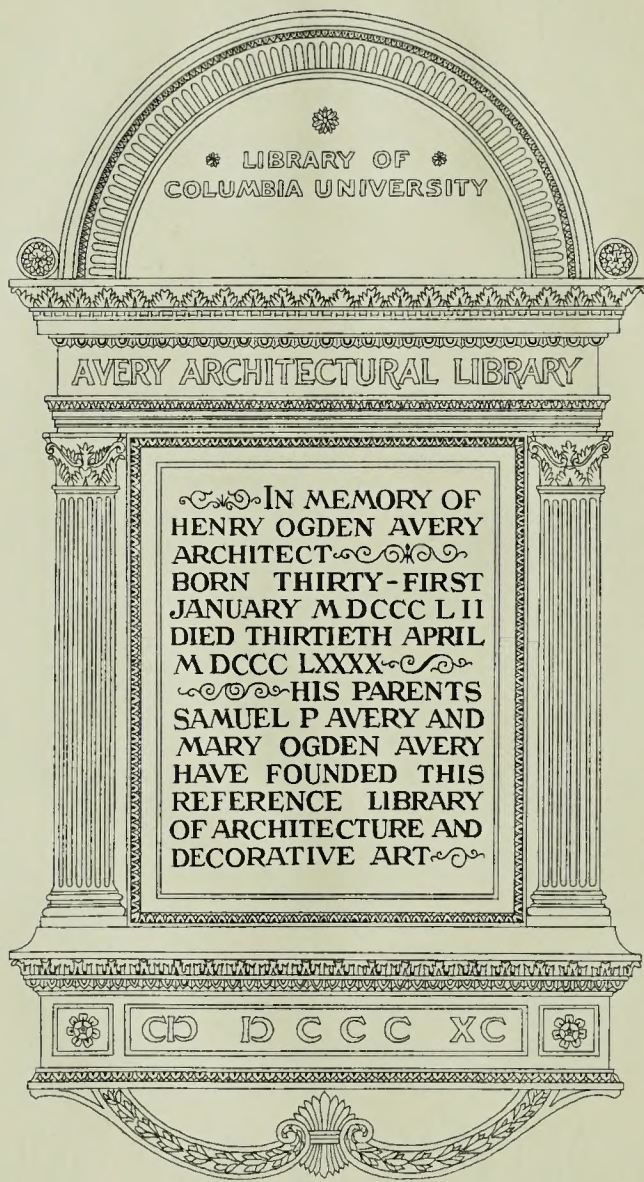


Carl Crandall

A HOUSE OF BRICK OF MODERATE COST





A House of Brick

OF MODERATE COST

The practicability and stability of the brick house—its value as an investment—as a thing of beauty which will be a joy forever. Thoughts concerning these matters are here submitted for consideration.

PRICE, FIFTY CENTS

Published for
THE BUILDING BRICK ASSOCIATION OF AMERICA



BY ROGERS & MANSON, BOSTON.

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BY

THE BUILDING BRICK ASSOCIATION OF AMERICA

Third Edition

A House of Brick of Moderate Cost

FOREWORD

THE designs for Houses of Moderate Cost which are presented in this book were selected from more than 300 drawings submitted in a competition in which designers of many of the leading architectural offices of the country took part. A prize of \$500 was given to the author of the design placed first, \$250 to the author of the design placed second, \$150 to the author of the design placed third, and \$100 to the author of the design placed fourth. In addition six honorable mentions were given. The Jury of Award was composed of architects of high professional standing, who gave it as their opinion that this Competition had brought out a series of designs for small houses which were of unusual merit and interest. The Competition was conducted by one of the leading Architectural Journals of the country in behalf of The Building Brick Association of America.

The object of the Competition, briefly stated, was to secure designs from men of recognized ability for a small house possessing the elements of wholesome beauty, practicability, and stability. These are the elements which should be given first consideration by all who contemplate building.

Beauty of design enhances the value of a house for all time; it has a tangible market value. Wholesome beauty does not necessarily mean grandeur. Simplicity, restraint in the matter of ornament, harmony with environment, the touch which bespeaks the home—these have made for beauty in the past—they do now—they will in the future.

Practicability as applied to the house means that it should be so planned that it will adequately meet the needs of the family which is to occupy it. One may have his own notions about law, nevertheless he would not jeopardize his interests by acting without the advice of a good lawyer. One may have his notions about treatment in cases

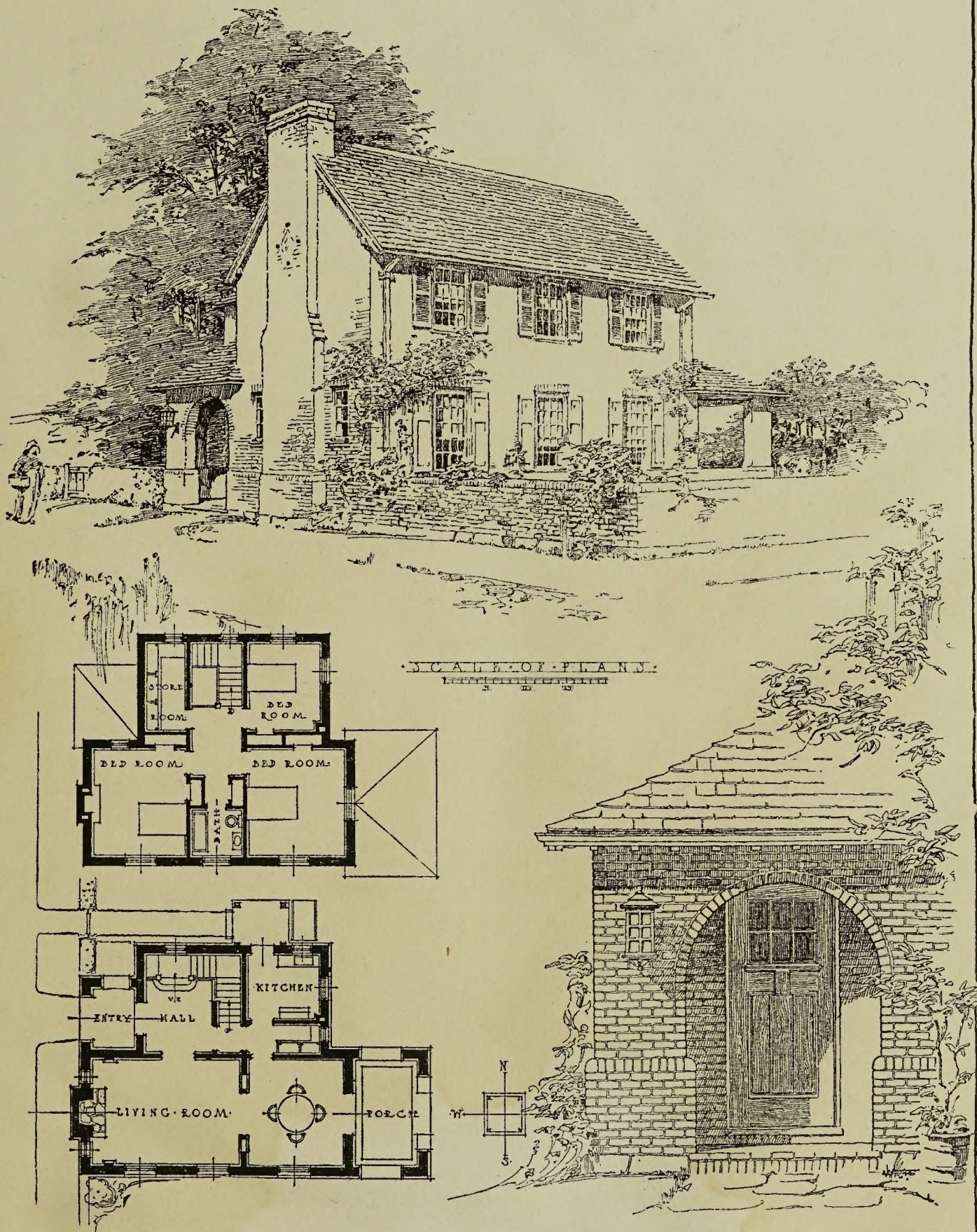
of illness, but it is only the foolhardy who refuse to employ the skill of a physician. And so one may have his own ideas about the plan of his house, but he makes a grievous and lasting mistake if he does not employ the skill of a good architect. The architect does not overlook the value of a good suggestion. He will point out the weaknesses in one's theories and substitute ideas which have come as a result of training and experience. A good plan makes the house not only practicable but helps to develop its beauty.

Stability is the essence of economy in house building. We use the word in its broadest sense. The house should be so built that it will successfully withstand the ravages of time and the elements. It should be built not only as a shelter for the home but as an investment, and it is a good investment only as it has wholesome beauty, practicability, and stability.

It is no doubt obvious by this time to you, Mr. Reader, that we shall recommend as a building material for your house, BRICK — and we do unqualifiedly recommend BRICK. A house of brick can be made beautiful. It will last. It is a good investment. It abundantly shelters and protects. It requires little expenditure for maintenance. Its initial cost is little more than for one built of the cheapest and poorest materials. It possesses character, refinement, and stability.

The program for this Competition called for a house which should not exceed \$4,000 in cost, exclusive of the land. Many of the designs here shown can be built for that amount. It is quite evident, however, that some would cost \$5,000, \$6,000, \$7,000, or even \$8,000, to build. And in presenting a work of this sort we are glad to be able to offer this variety. It is not presumed that the designs and plans will exactly fit the needs of every one who intends to build, but they do offer suggestions which are full of value because of the skill which was given to their production. With certain modifications any one of these designs should easily meet the demands of a prospective builder in the matters of arrangement and cost.

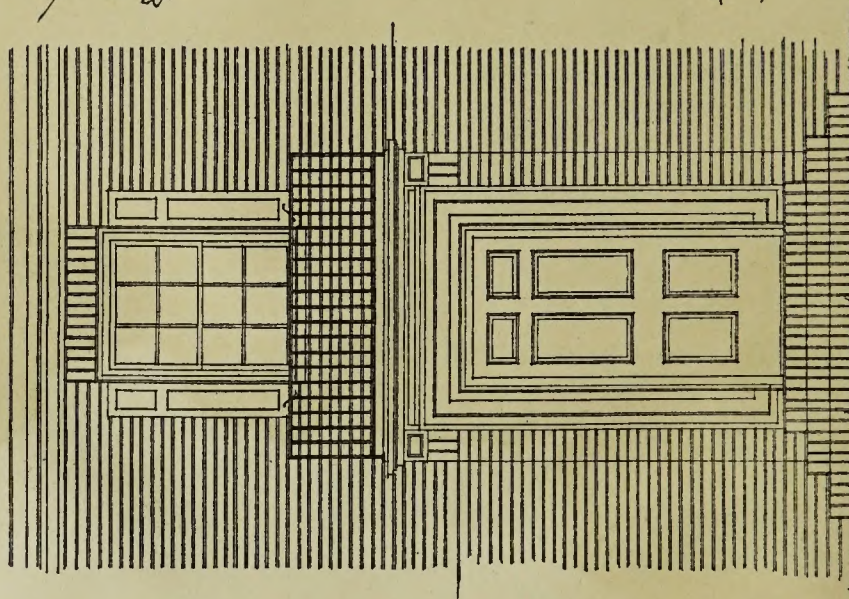
Except for the designs which were awarded Prizes and Mentions no attempt has been made to group them in the order of their merit.



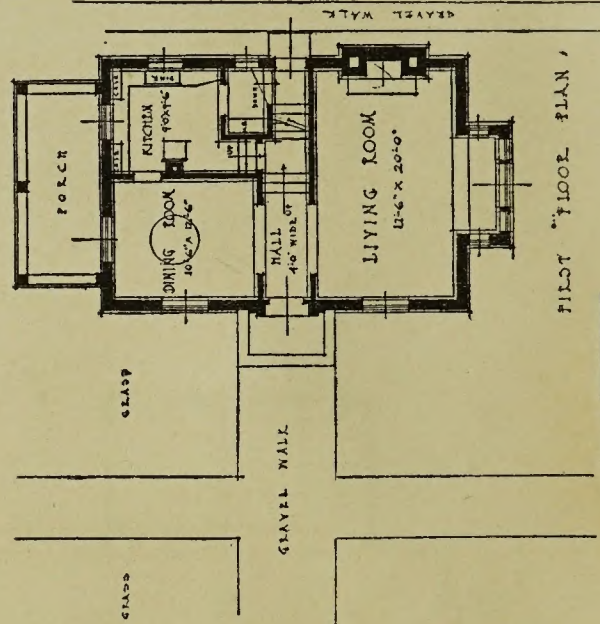
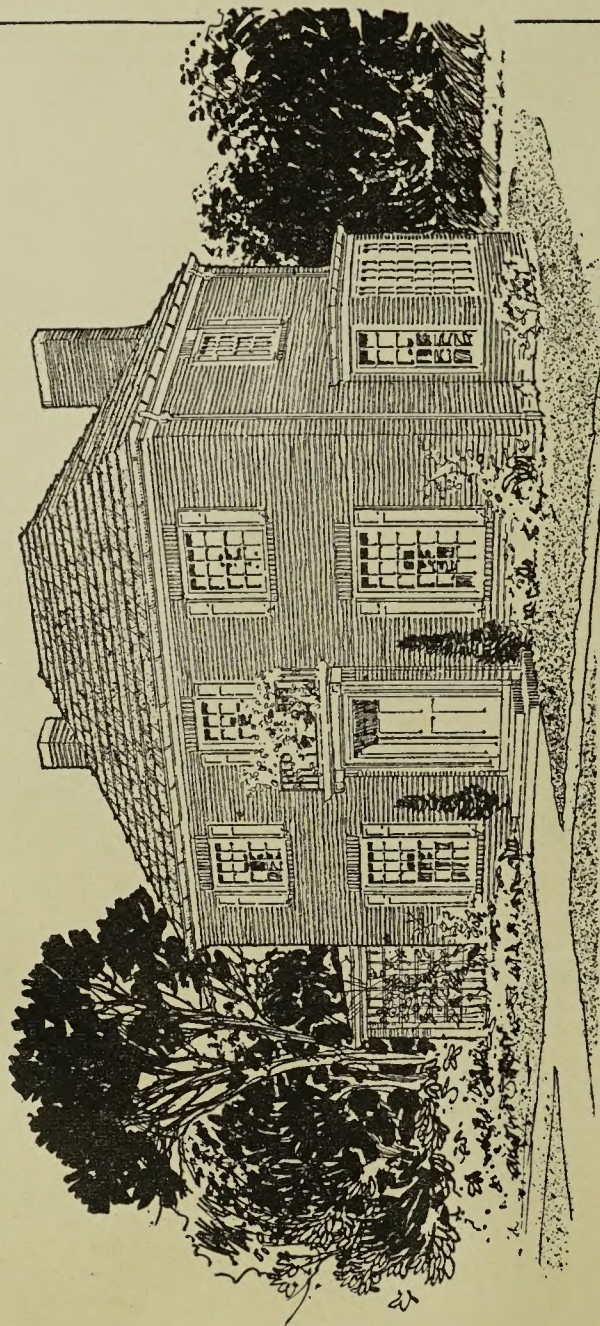
COMPETITION FOR A BRICK HOUSE
TO COST FOUR THOUSAND DOLLARS

AWARDED FIRST PRIZE
DESIGN BY WILLIAM BOYD, Jr.
436 Morewood Avenue, Pittsburg, Pa.

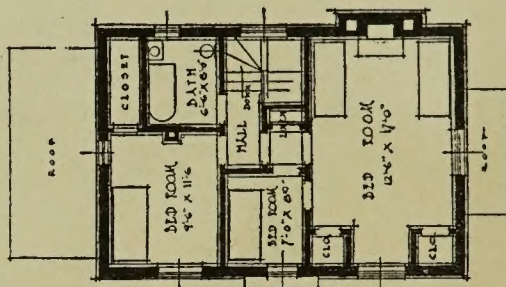
4000 DOLLAR BRICK HOUSE SUBMITTED BY



SKETCH OF ENTRANCE

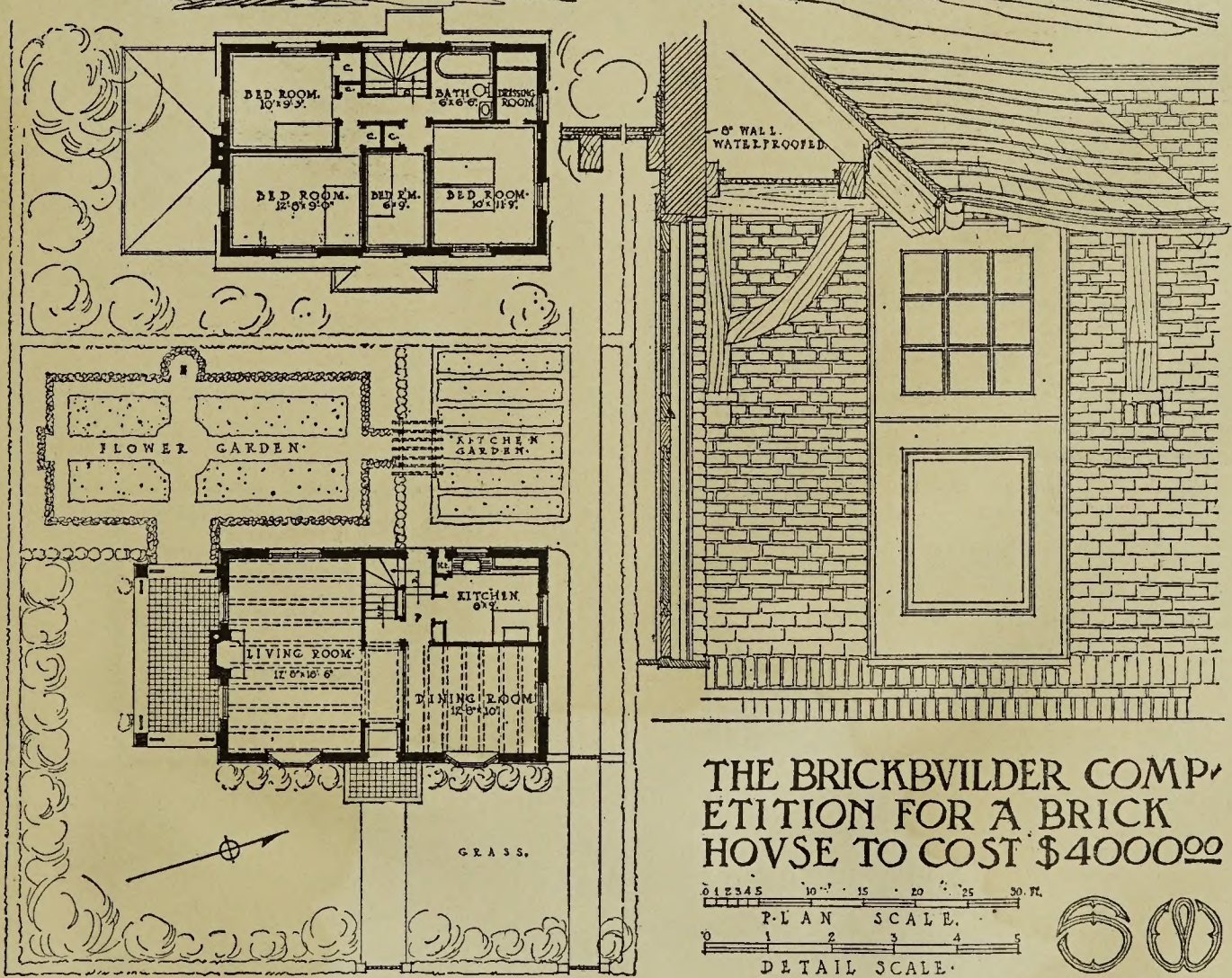
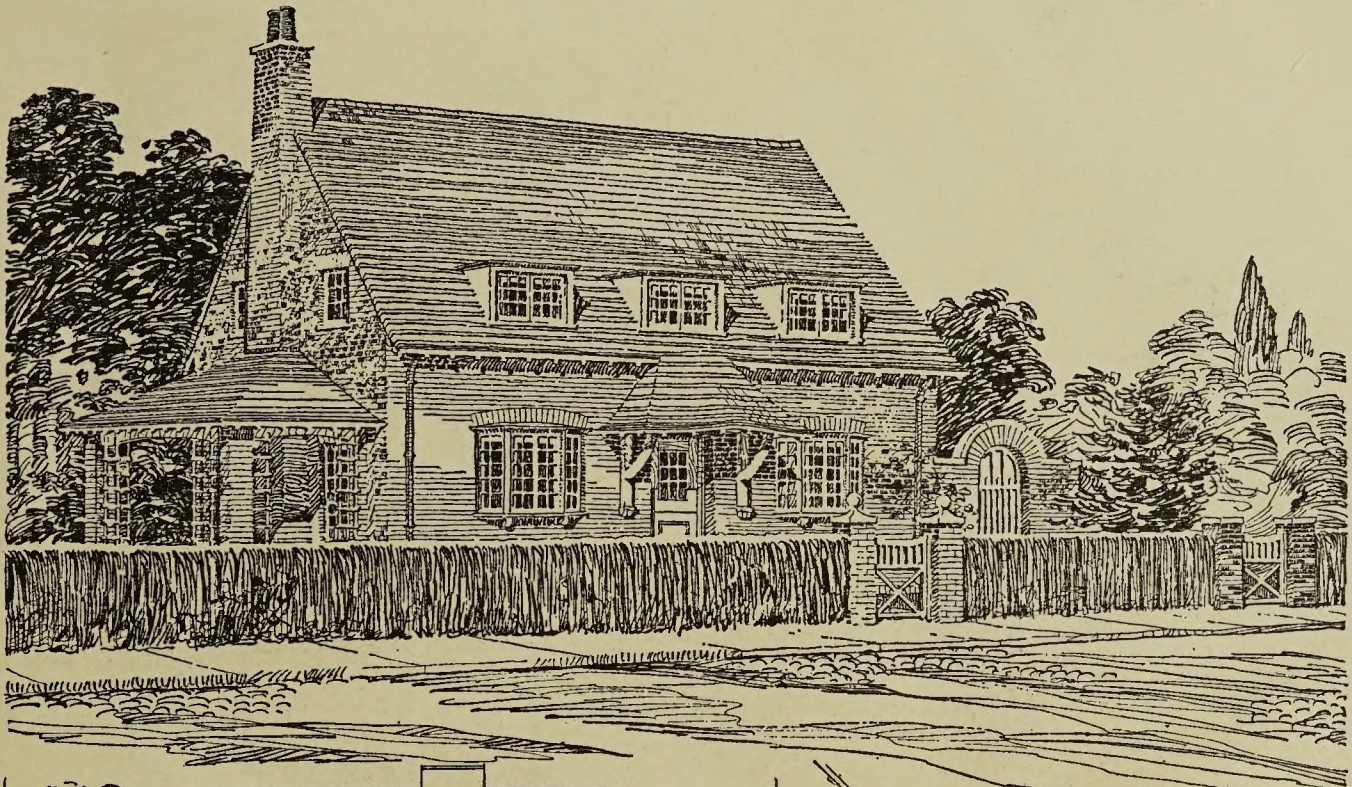


FIRST FLOOR PLAN

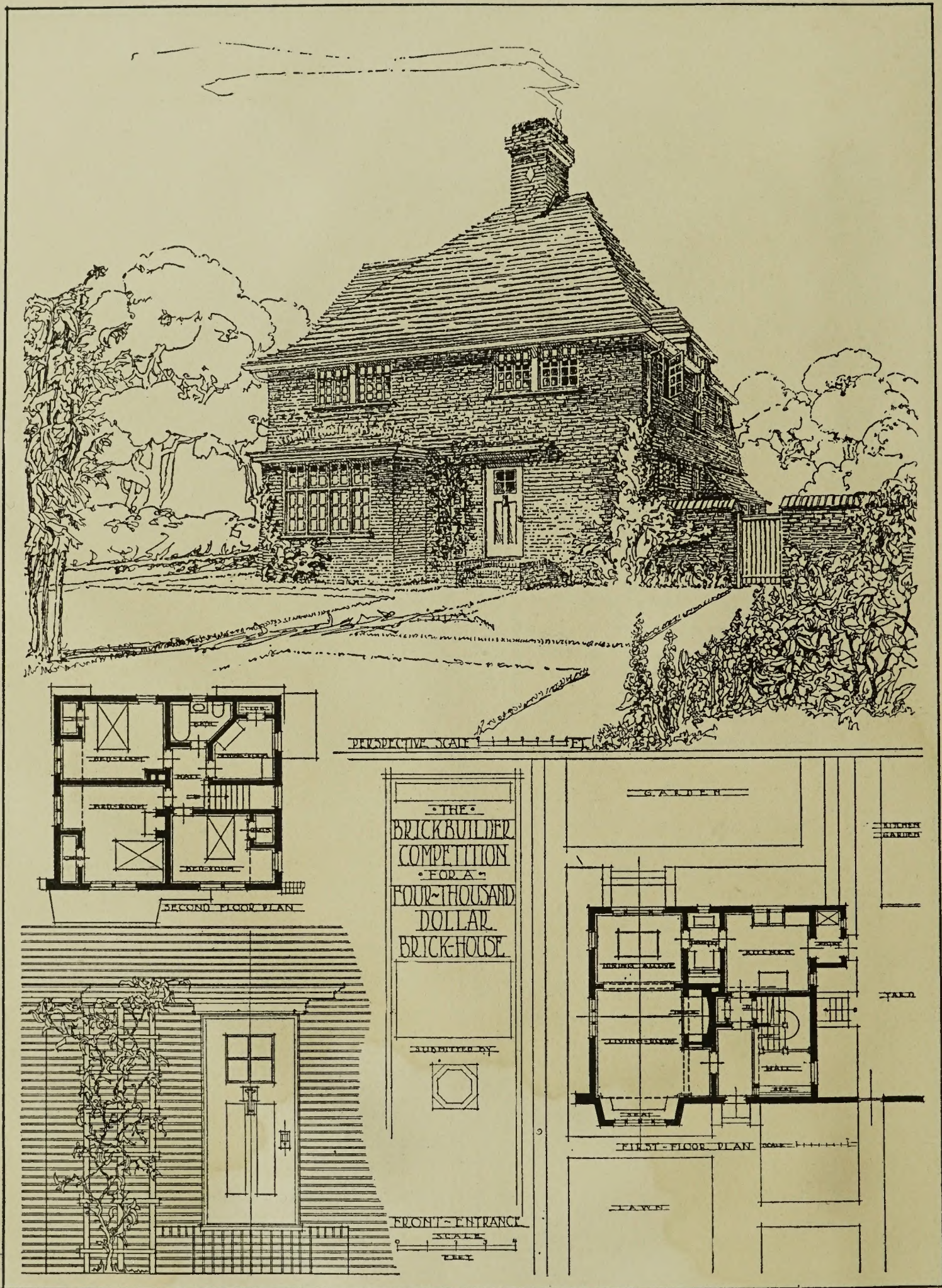


SECOND FLOOR PLAN

AWARDED SECOND PRIZE
DESIGN BY FRANCIS D. BULMAN
122 Ames Building, Boston, Mass.

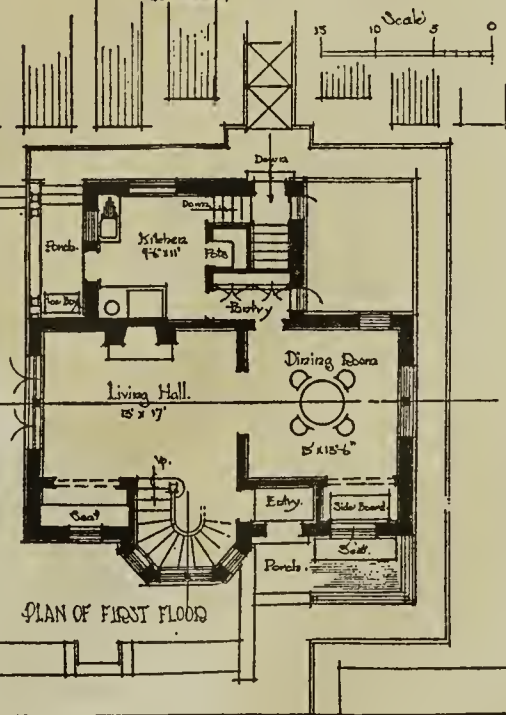
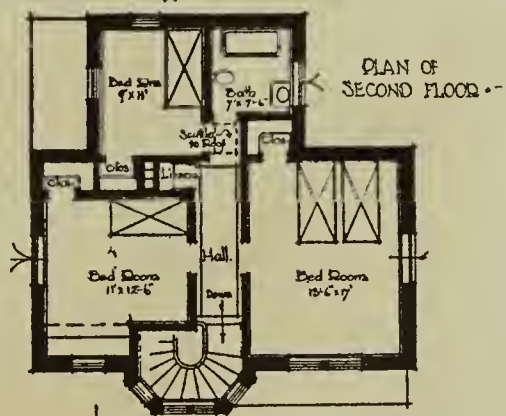
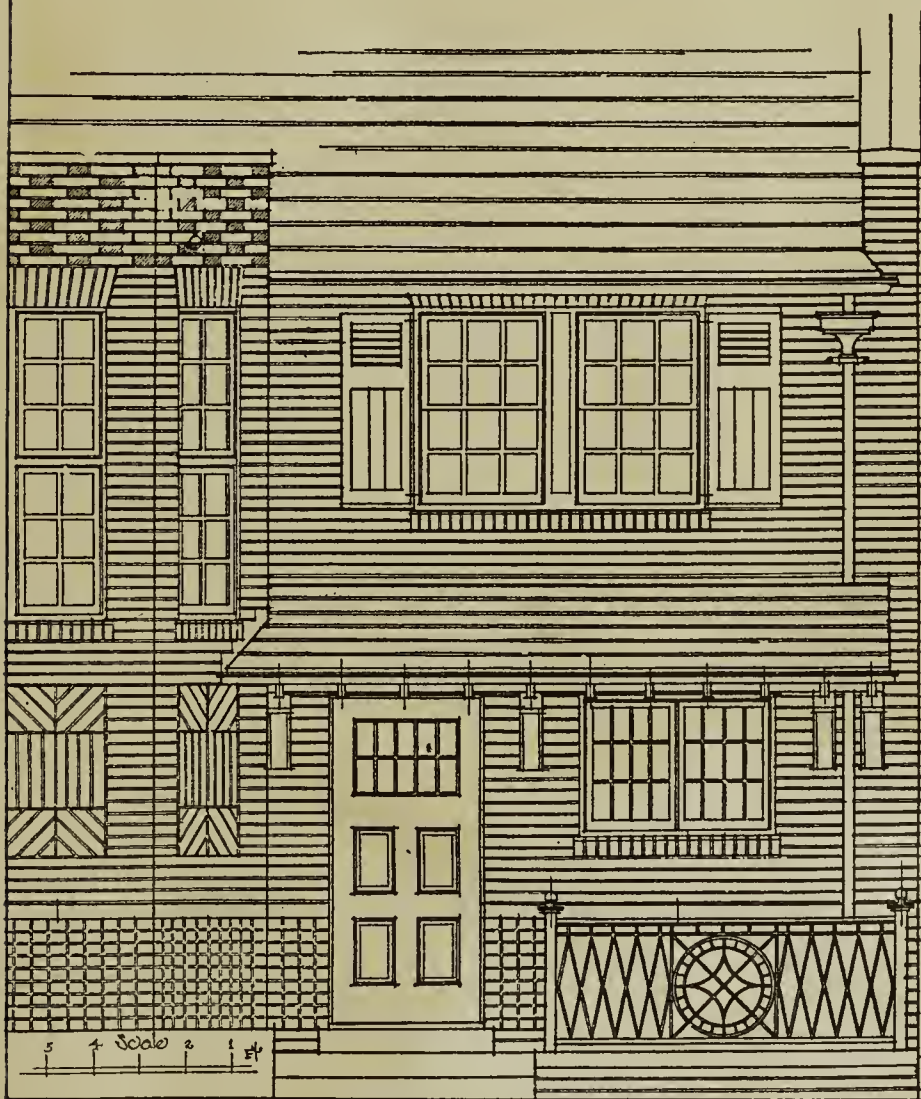
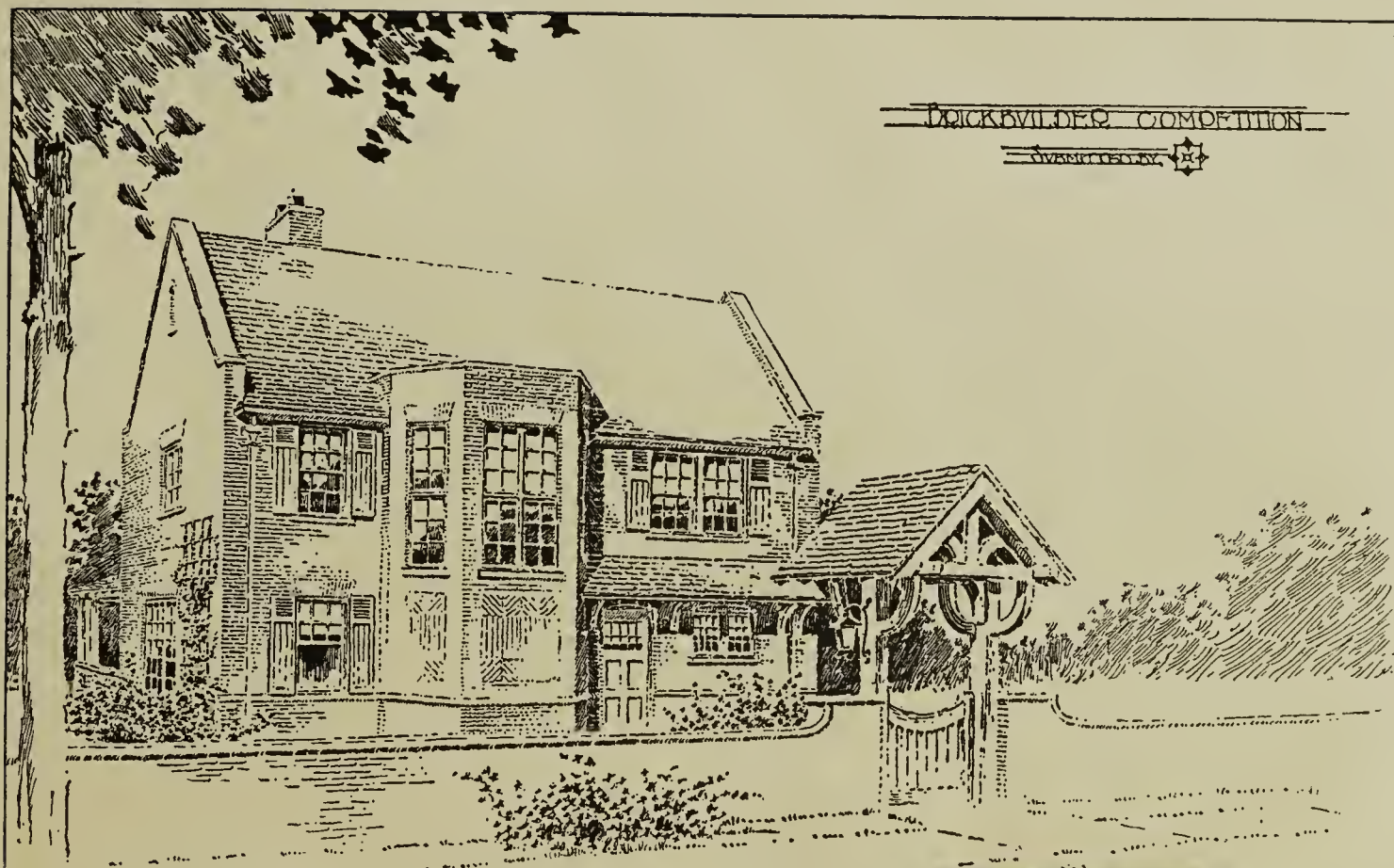
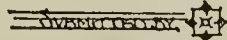


AWARDED THIRD PRIZE
 DESIGN BY STEWARD WAGNER
 40 West 36th Street, New York, N. Y.

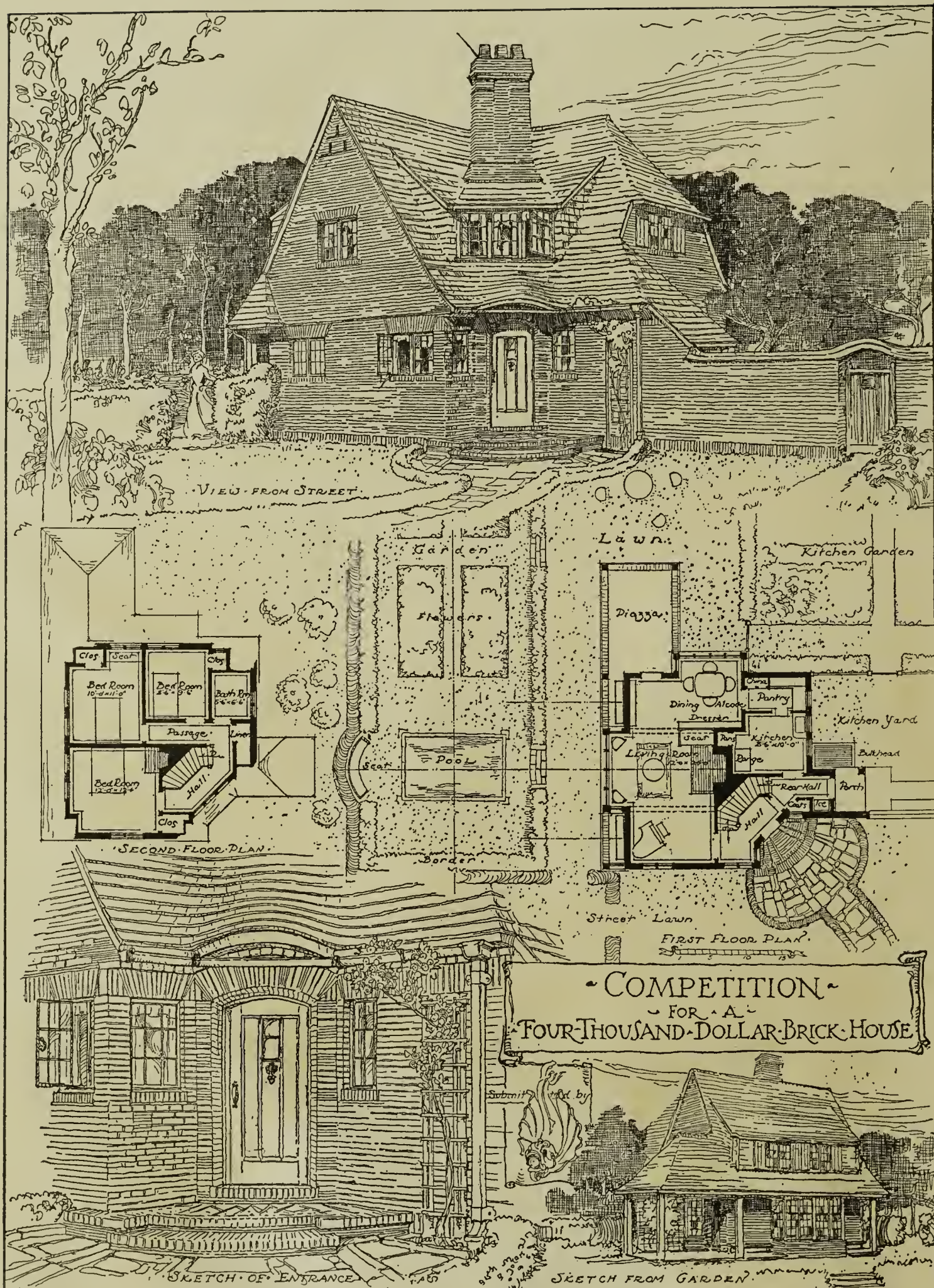


AWARDED FOURTH PRIZE
 DESIGN BY A. R. NADEL
 15 Beacon Street, Boston Mass.

DRICKBUILDER COMPETITION

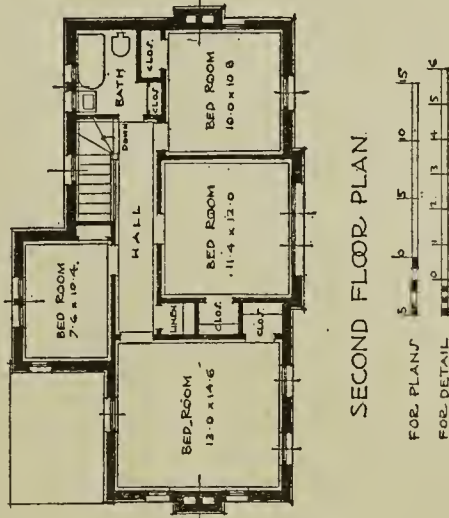
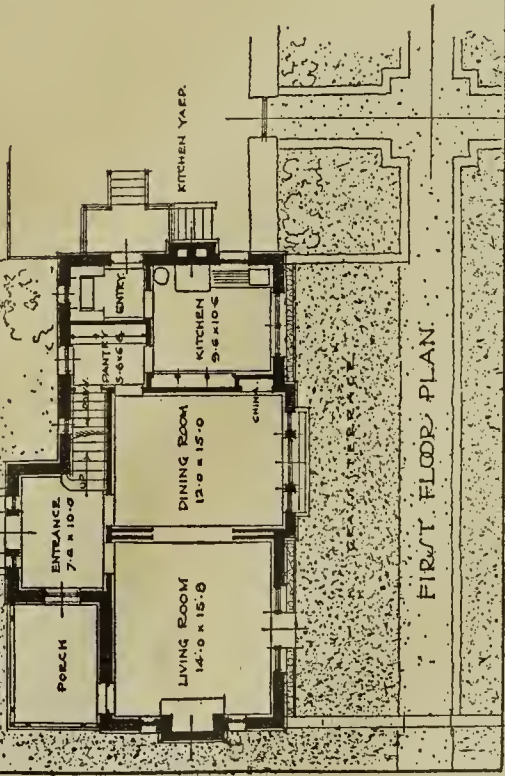
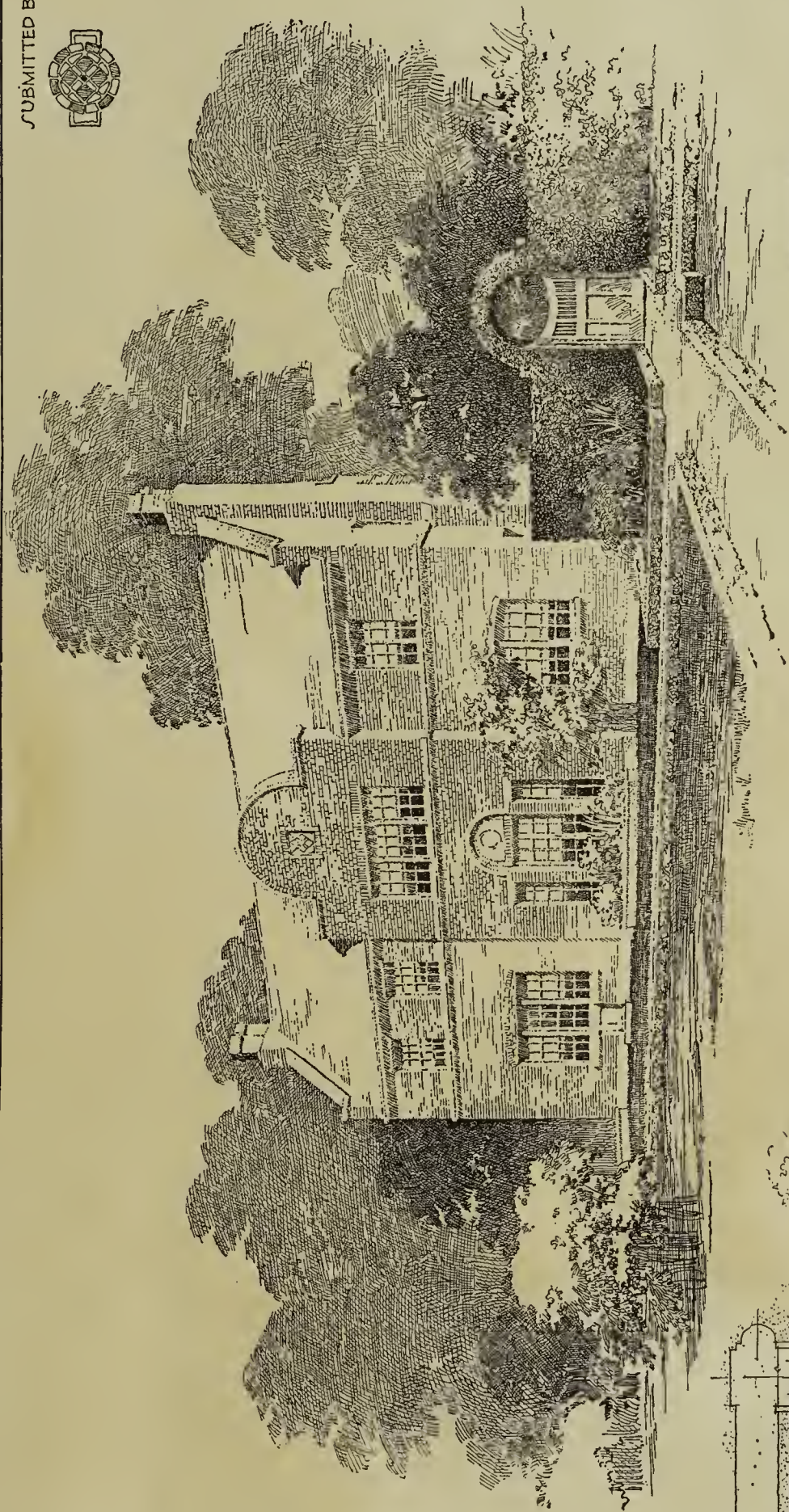


AWARDED FIRST MENTION
 DESIGN BY C. EDWARD ARNEMANN
 46 Second Street, Weehawken, N. J.

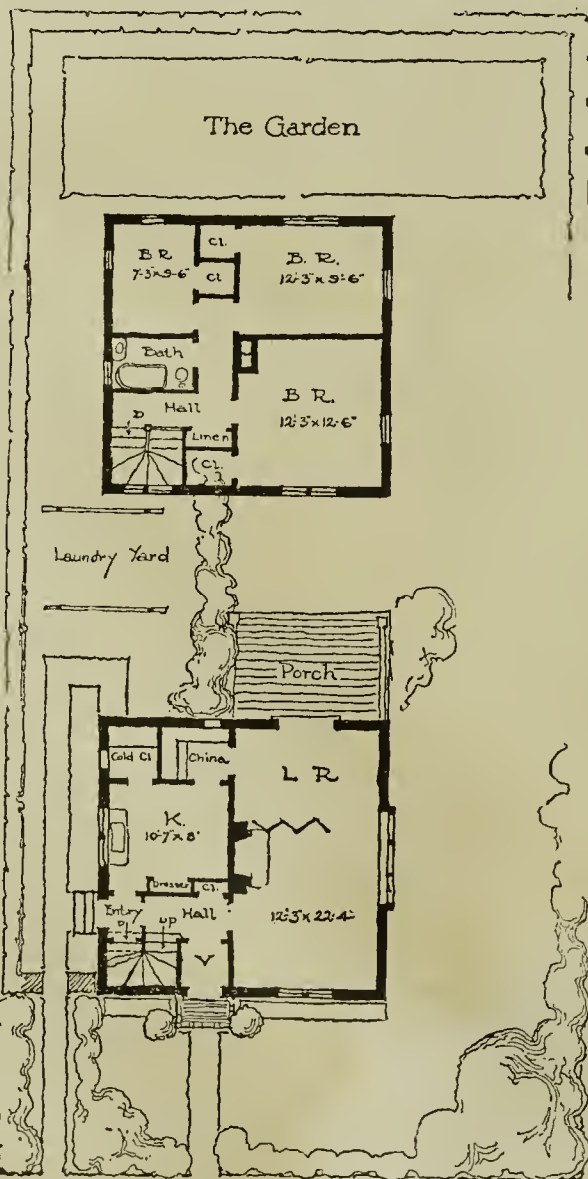
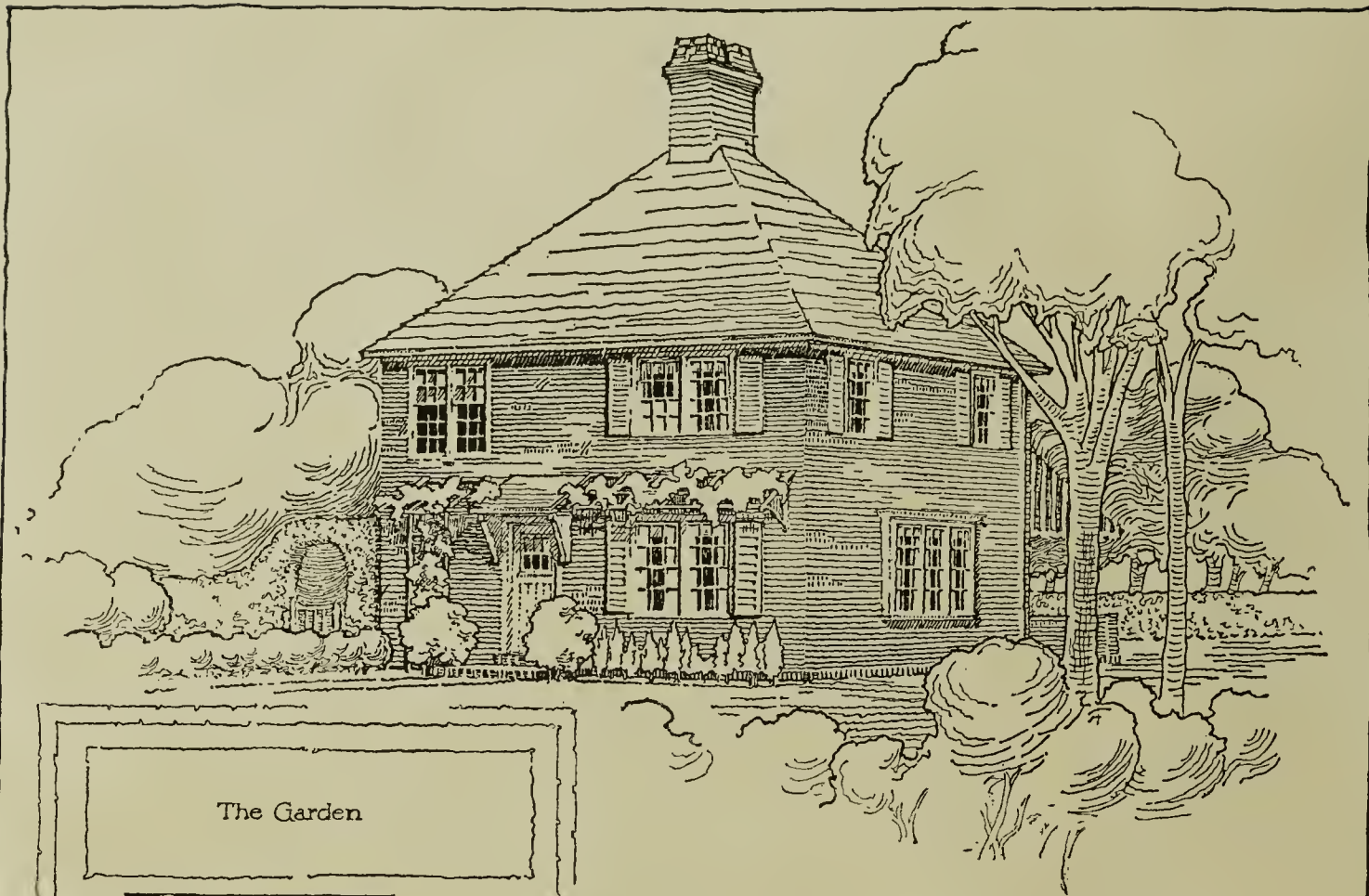


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 DESIGN BY D. D. BARNES AND W. A. NEATE
 15 Beacon Street, Boston, Mass.

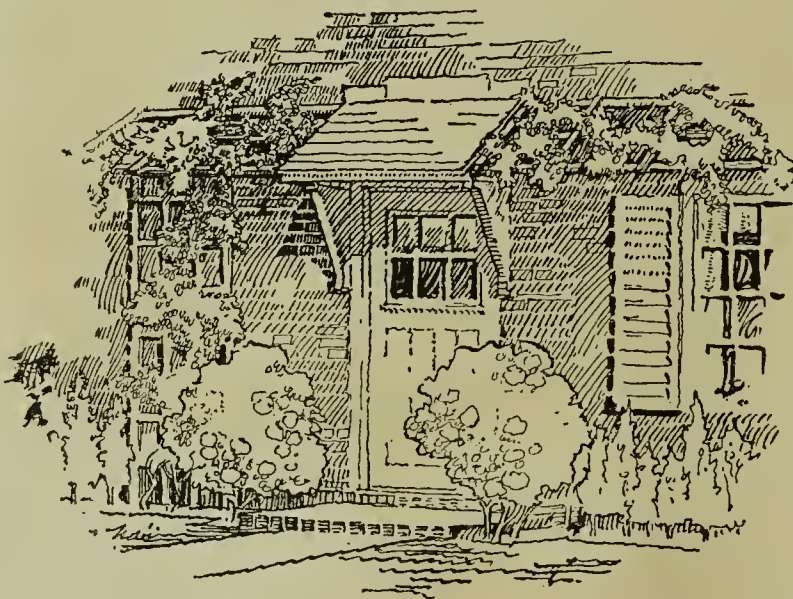
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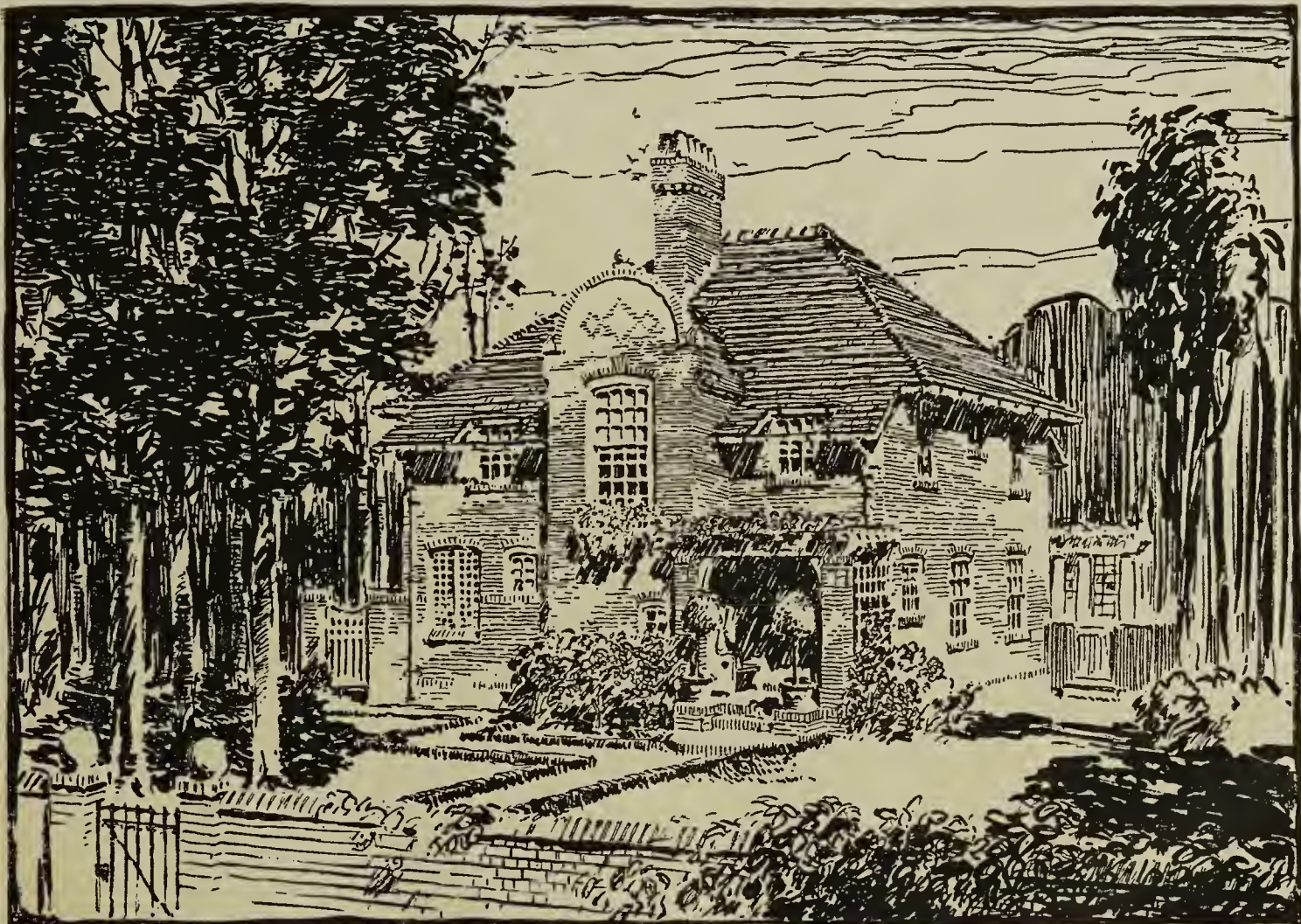
AWARDED THIRD MENTION
DESIGN BY CHARLES F. HOGEBROOM
603 St. Marks Avenue, Brooklyn, N. Y.



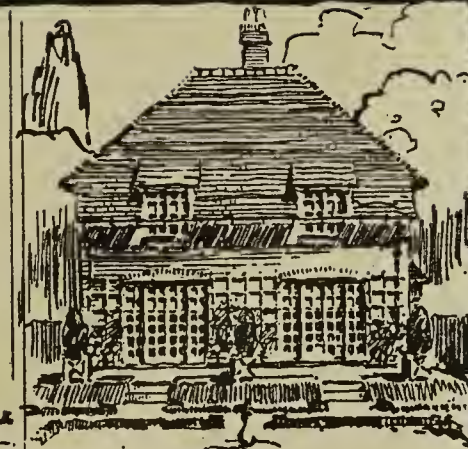
BRICKBUILDER COM-
PETITION FOR A
SMALL BRICK HOUSE
Scale 1/8" = 1'-0"
By BRIKS



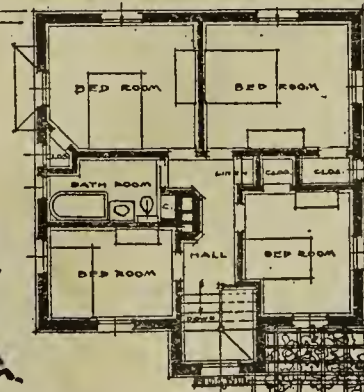
AWARDED FOURTH MENTION
DESIGN BY ALBERT G. HOPKINS
15 Beacon Street, Boston, Mass.



THE BRICKBUILDER COMPETITION FOR A SMALL HOUSE

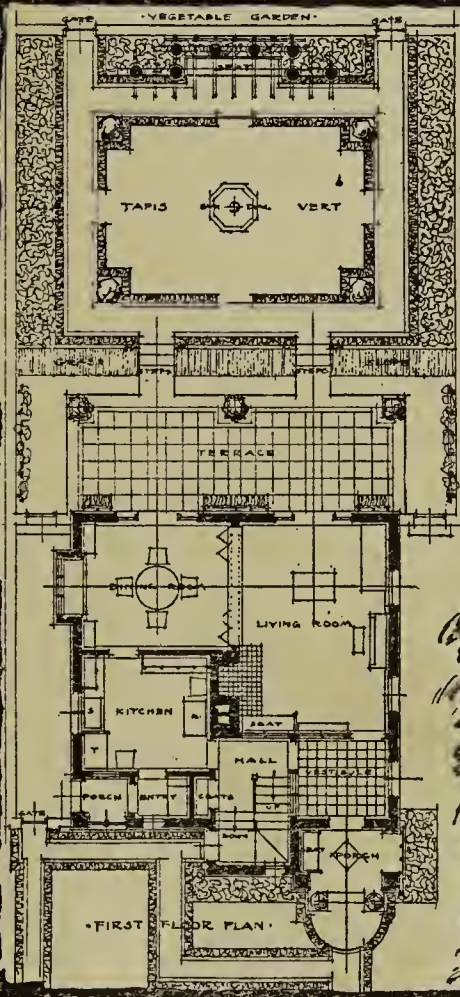
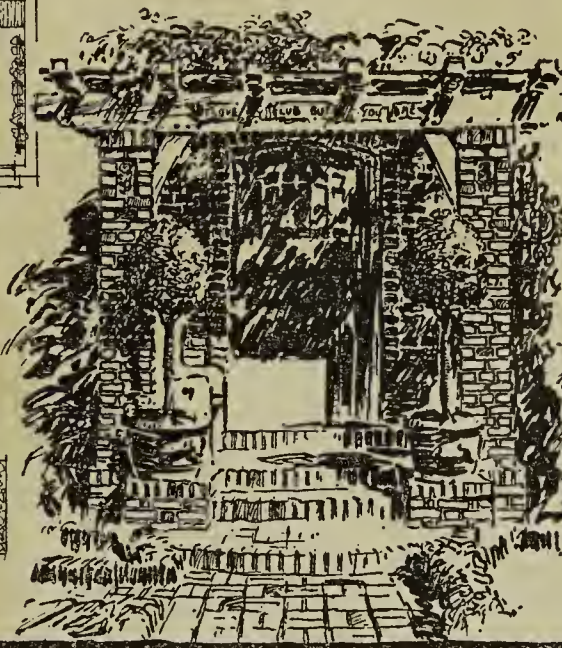


SKETCH OF REAR



SECOND FLOOR PLAN

CHEZ MOI



FIRST FLOOR PLAN

AWARDED FIFTH MENTION
DESIGN BY CHARLES SUMNER SCHNEIDER
1111 Schofield Building, Cleveland, Ohio

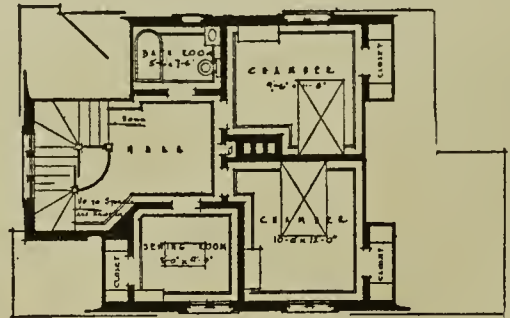
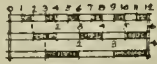
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• A • \$4000-00 • BRICK • HOUSE •

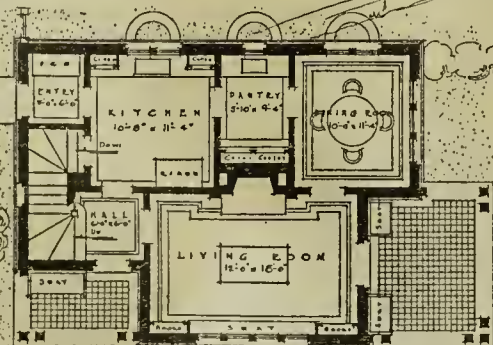
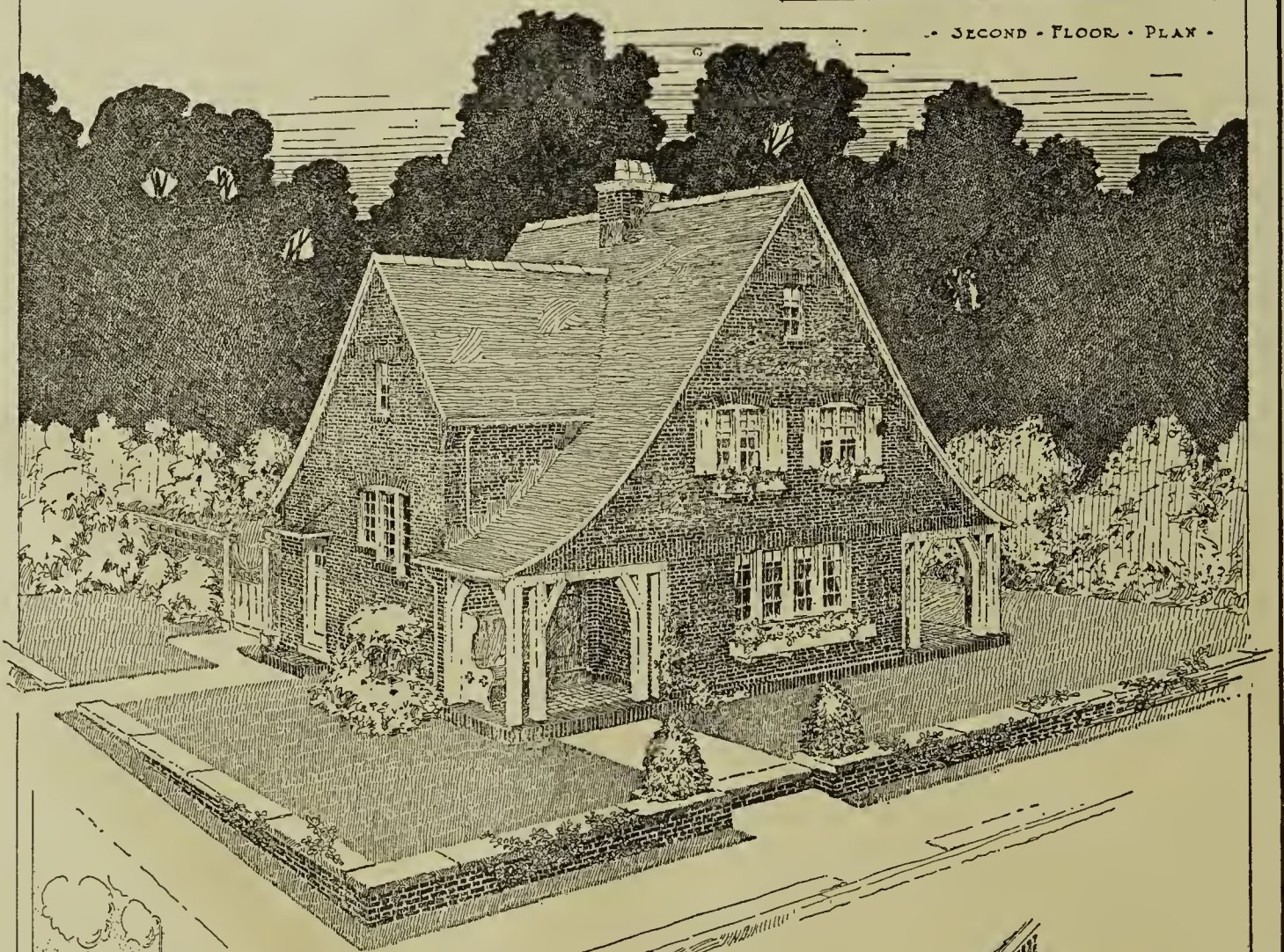
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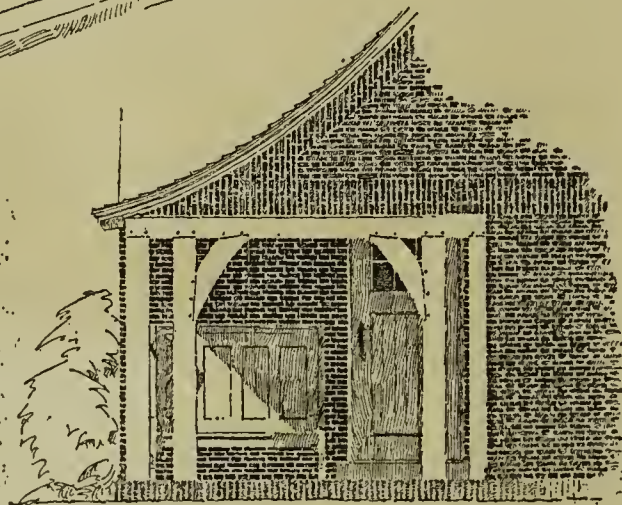
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SCALE OF PERSPECTIVE
SCALE OF SKETCH-DETAIL



• SECOND • FLOOR • PLAN •

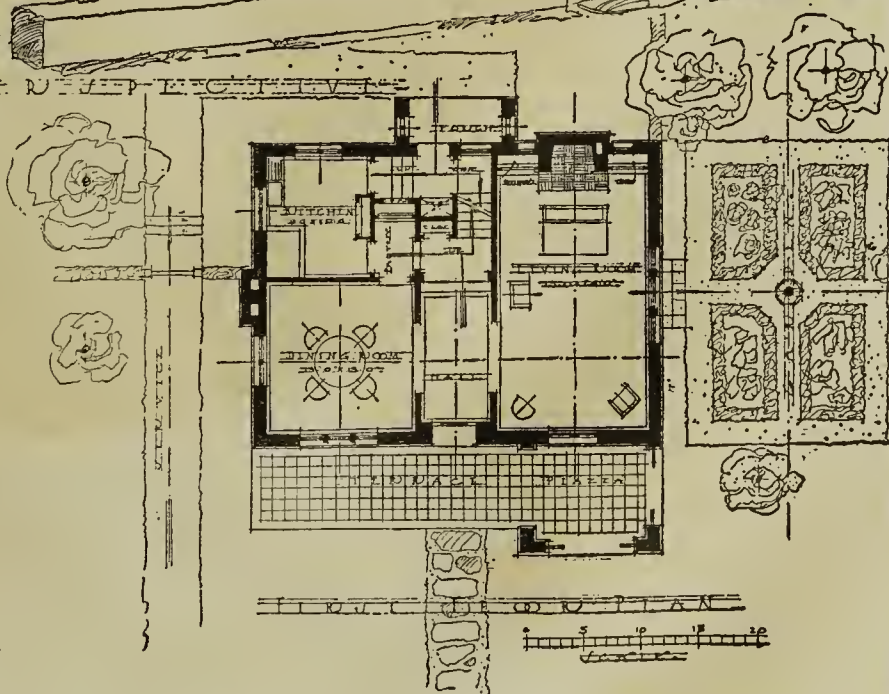
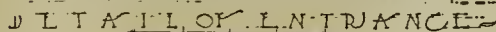
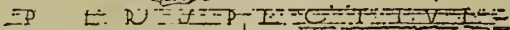


• FIRST • FLOOR • PLAN •

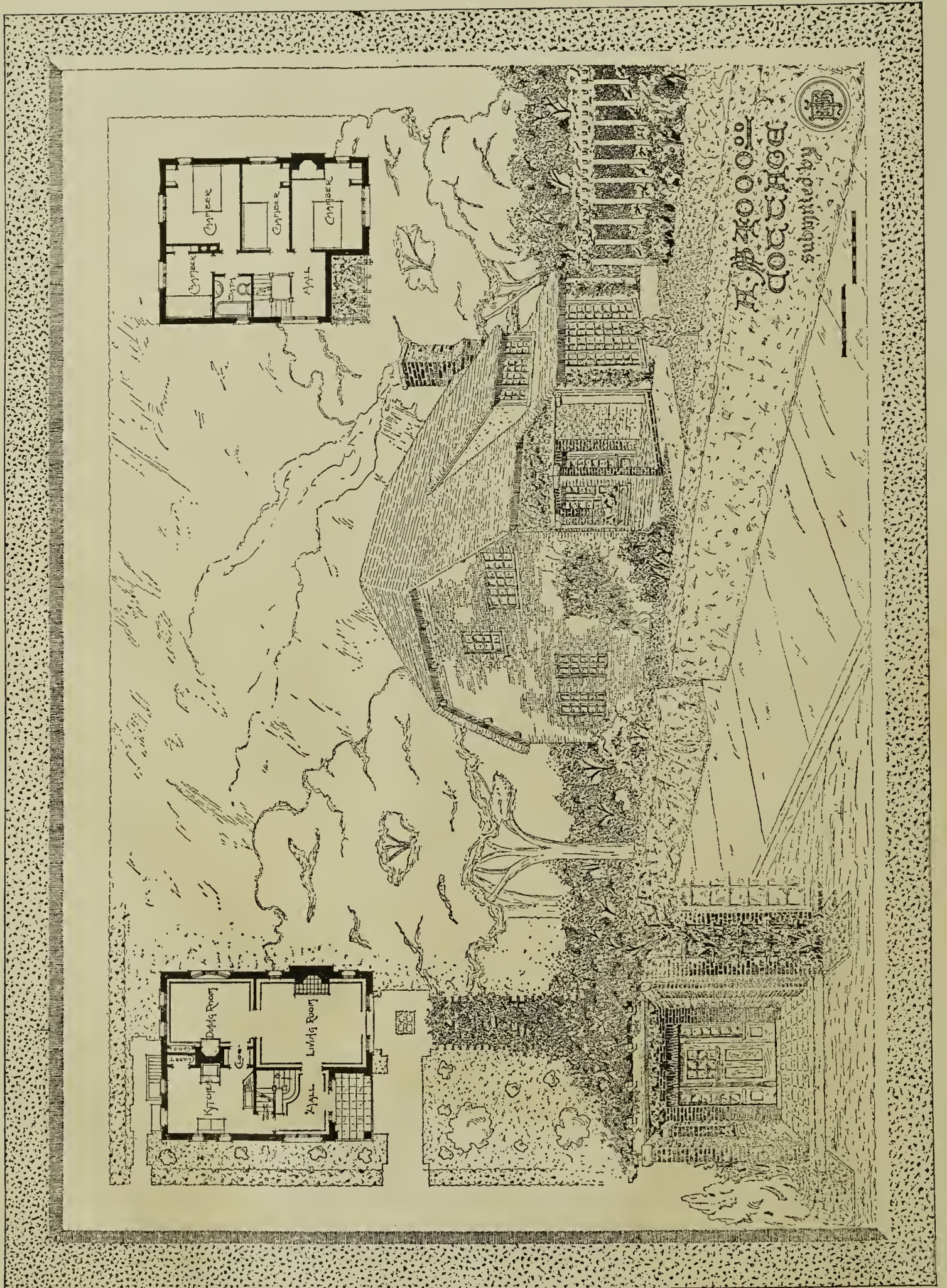


DETAIL • OF • FRONT • ENTRANCE

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DESIGN BY HOWARD A. GOODSPEED
87 Pinckney Street, Boston, Mass.



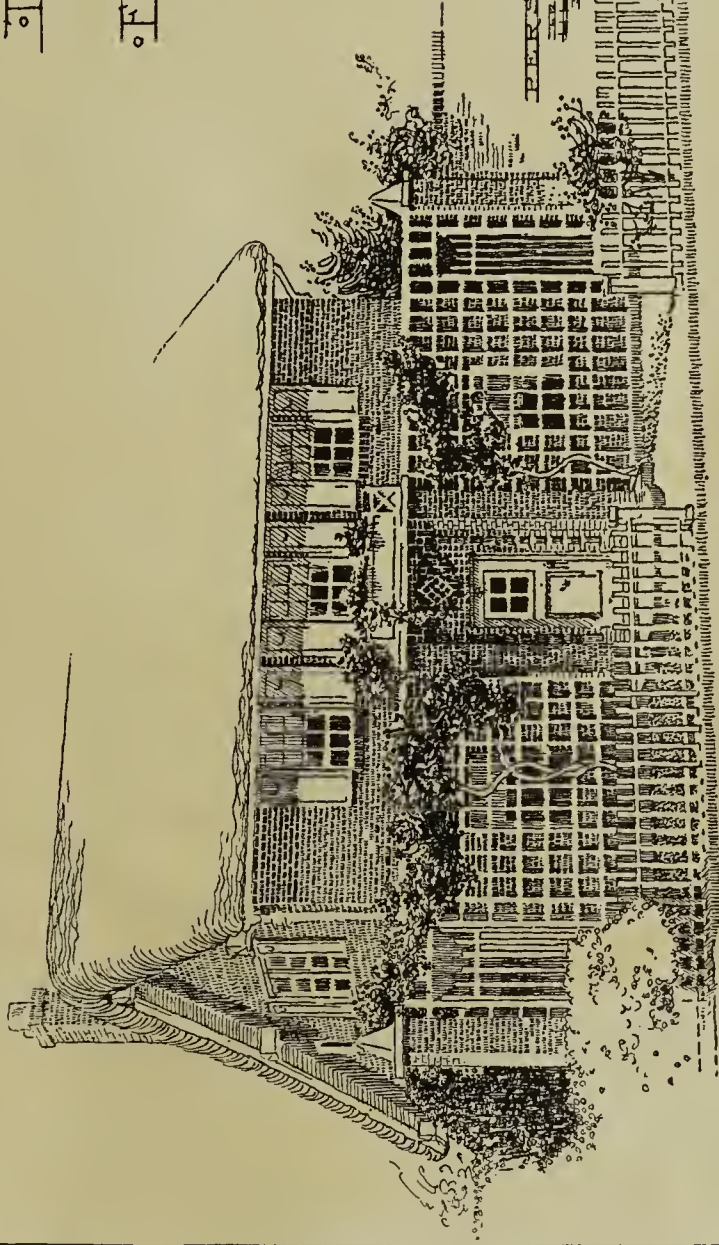
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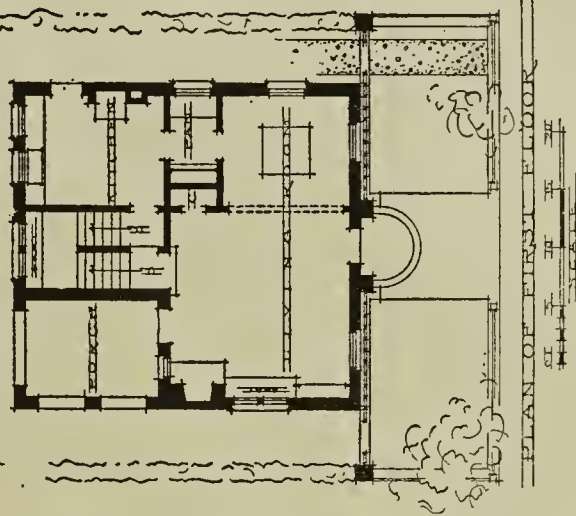
DESIGN BY J. H. BOSSONG
429 80th Street, Bay Ridge, New York, N. Y.

THE BRICKBILDER COMPE-
TITION FOR A
FOUR THOUSAND DOLLAR
BRICK HOUSE

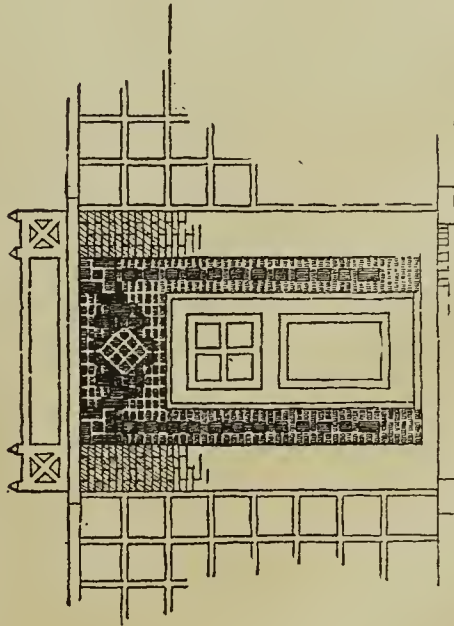
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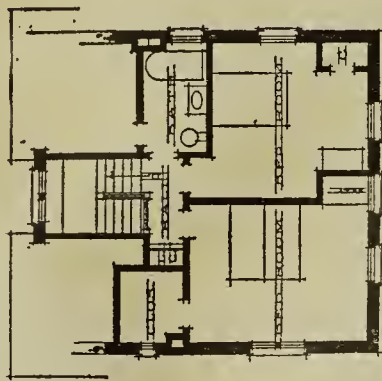
PERSPECTIVE
SCALE



PLAN OF FIRST FLOOR
SCALE



SKETCH OF FRONT ENTRANCE
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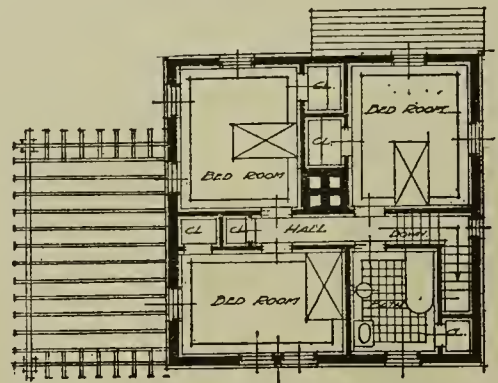


PLAN OF SECOND FLOOR

DESIGN BY PAUL C. DUNHAM
300 Cumberland Street, Brooklyn, N. Y.

• BRICKBUILDER • COMPETITION •
FOR • A • FOUR • THOUSAND • DOLLAR • HOUSE •

SUBMITTED BY



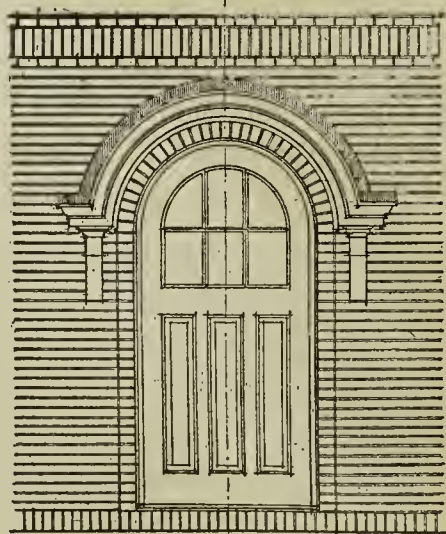
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SCALE: 1/8" = 1'-0"



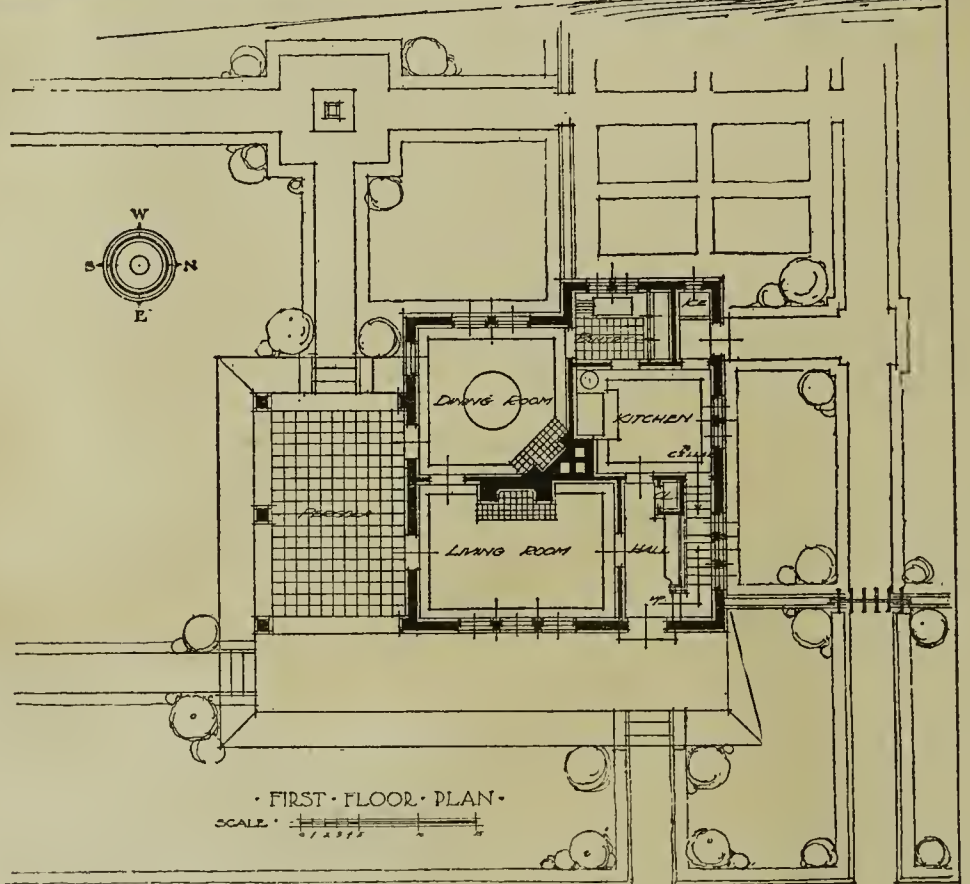
• PERSPECTIVE •

SCALE: 1/8" = 1'-0"



• DETAIL OF ENTRANCE •

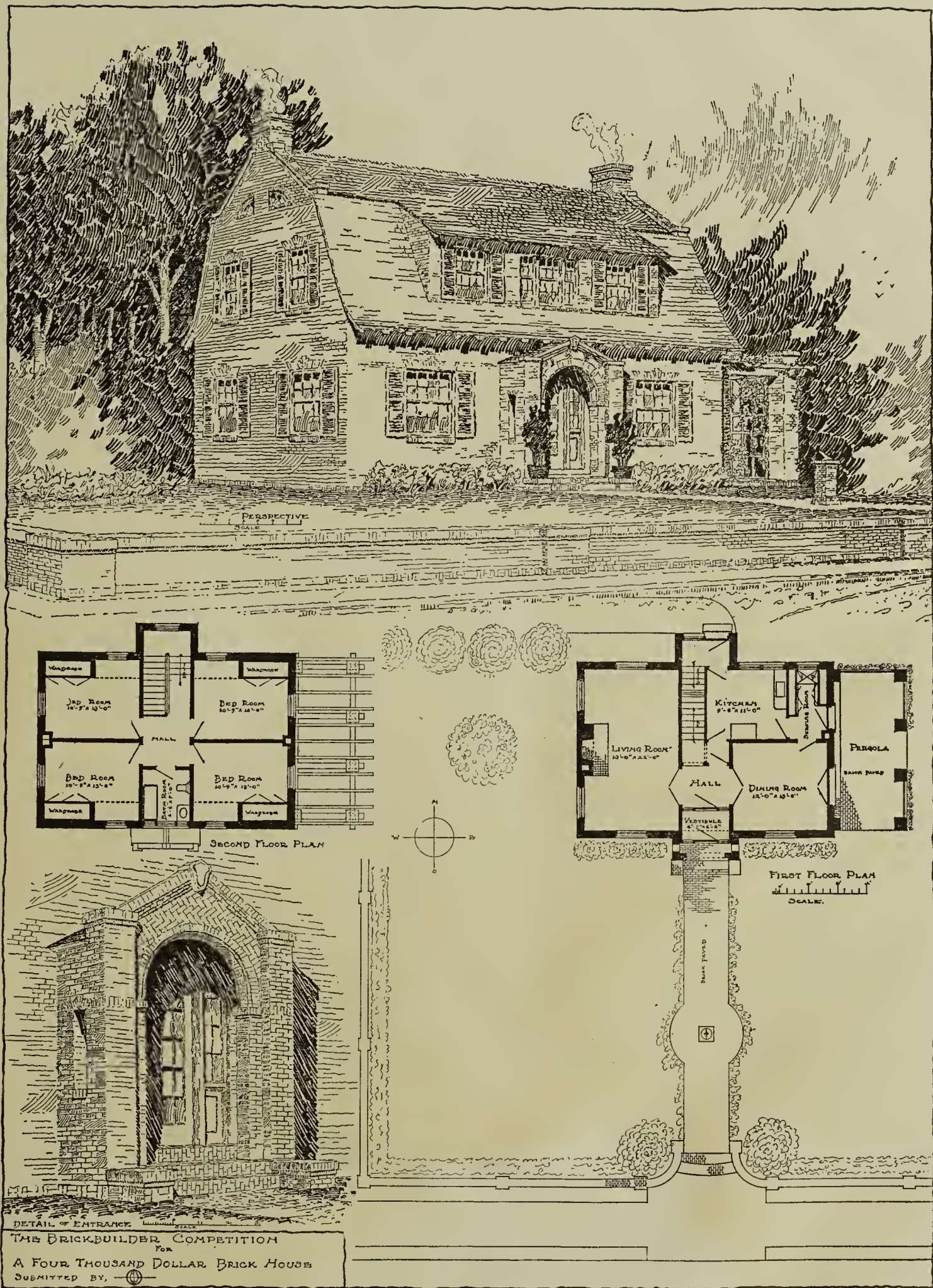
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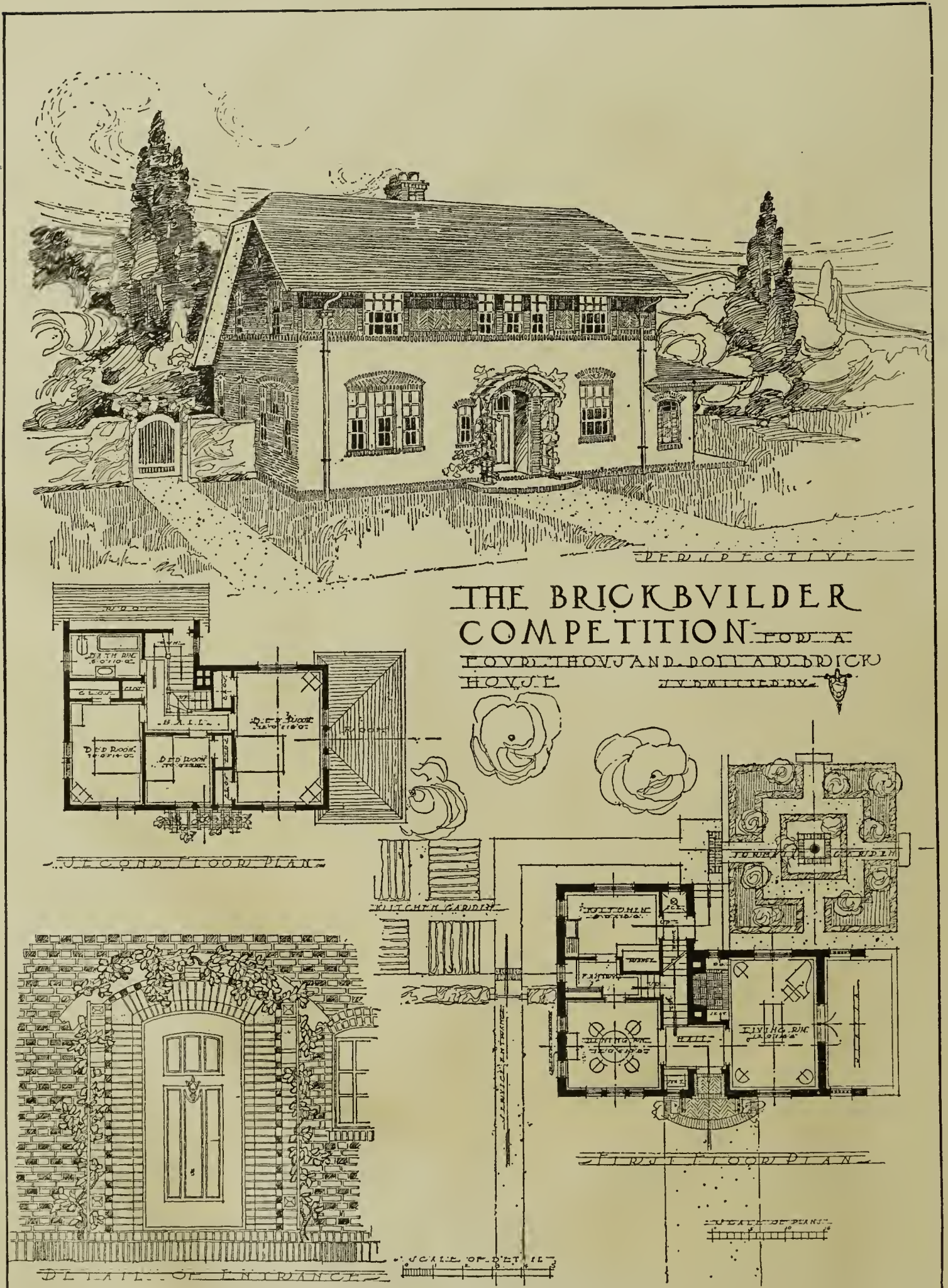
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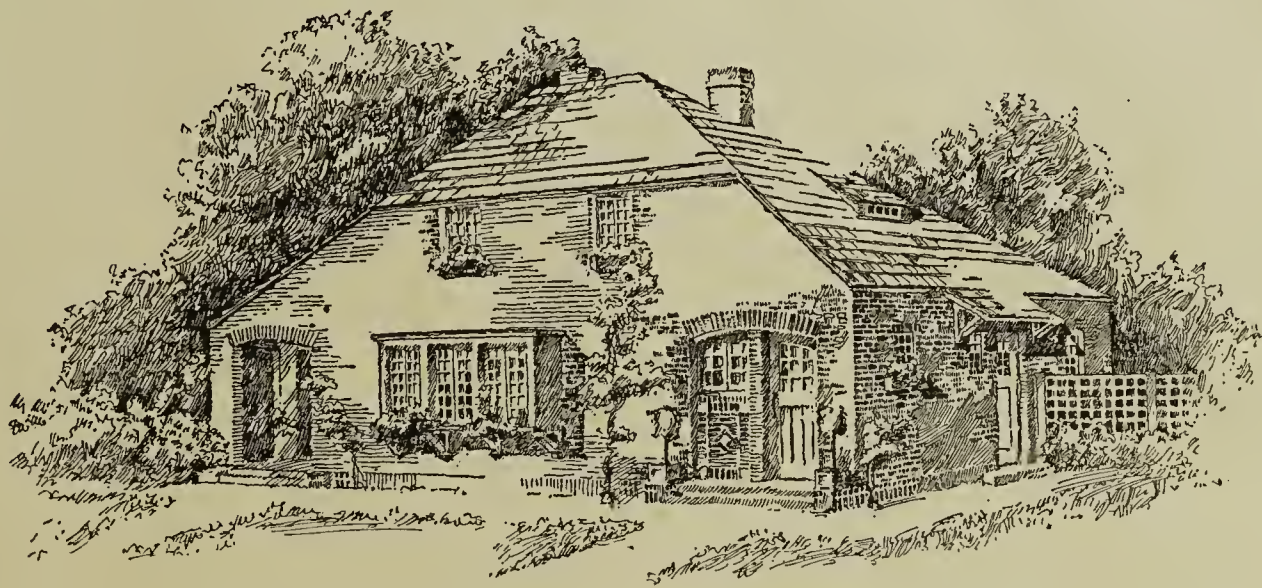
DESIGN BY GEORGE R. KLINKHARDT
360 Sixth Street, Brooklyn, N. Y.



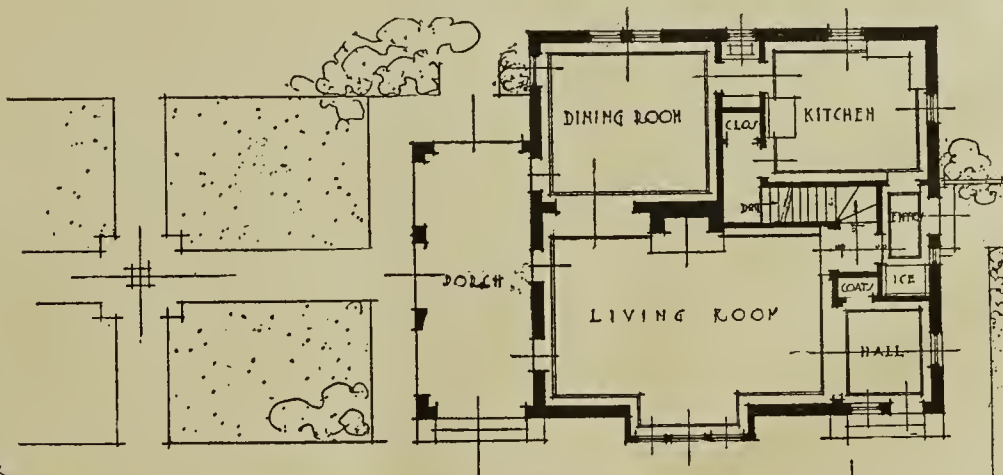
DESIGN BY E. B. LACROIX
84 Juneau Avenue, Milwaukee, Wis.



DESIGN BY NORMAN B. BAKER
1315 85th Street, Brooklyn, N. Y.

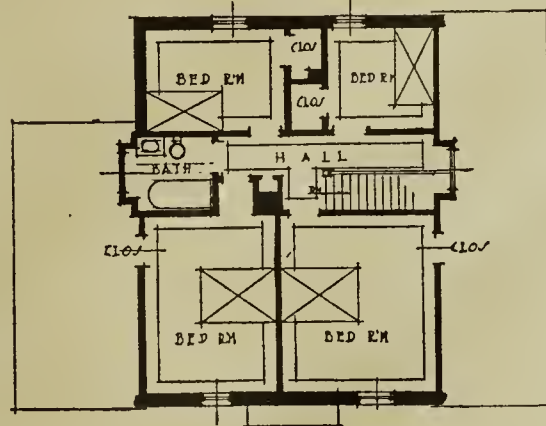


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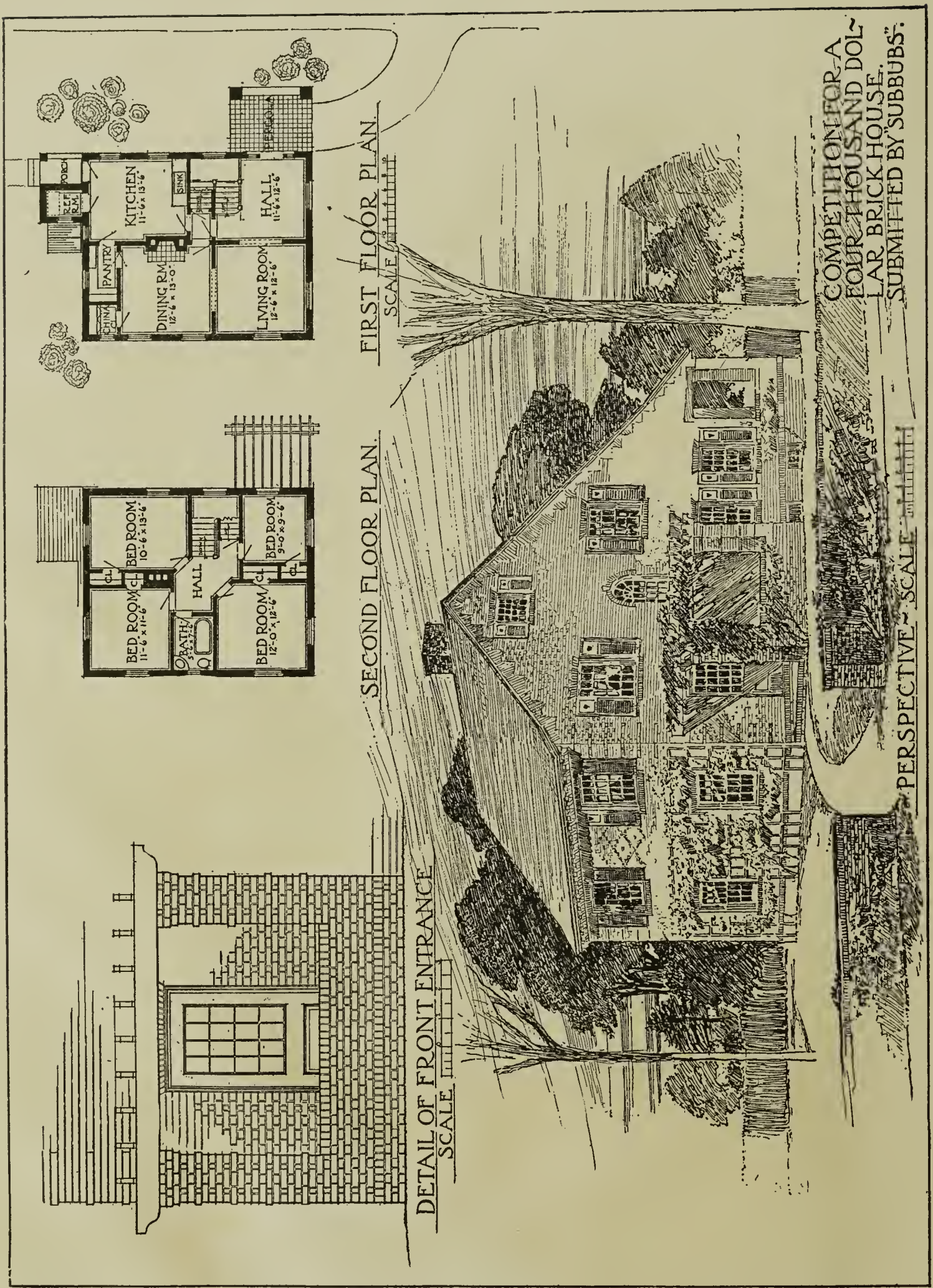
SCALE OF DETAIL

SCALE OF PLANS



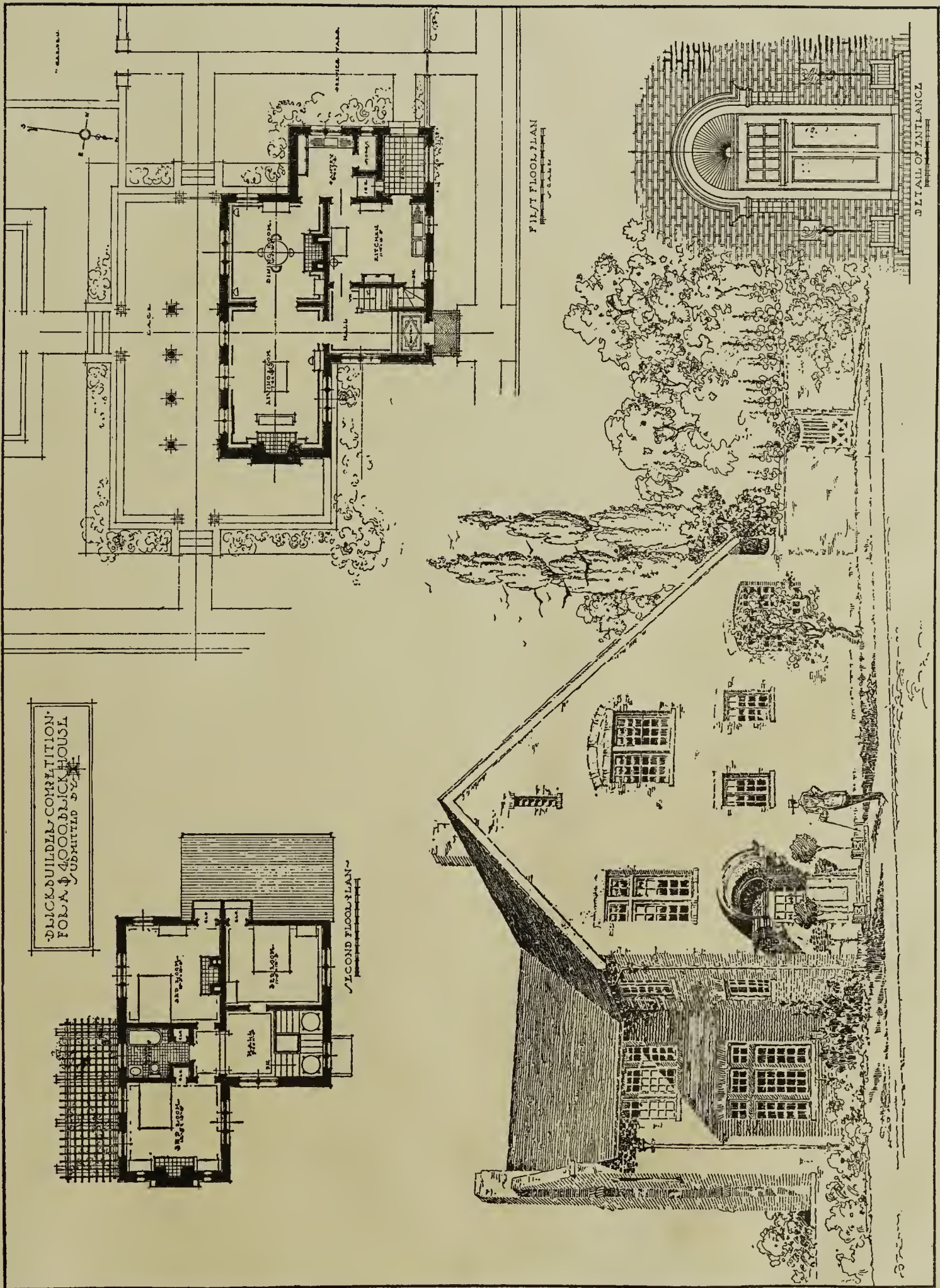
A SMALL BRICK HOUSE

DESIGN BY CLEMENT ROY NEWKIRK
78 Lafayette Avenue, Brooklyn, N. Y.

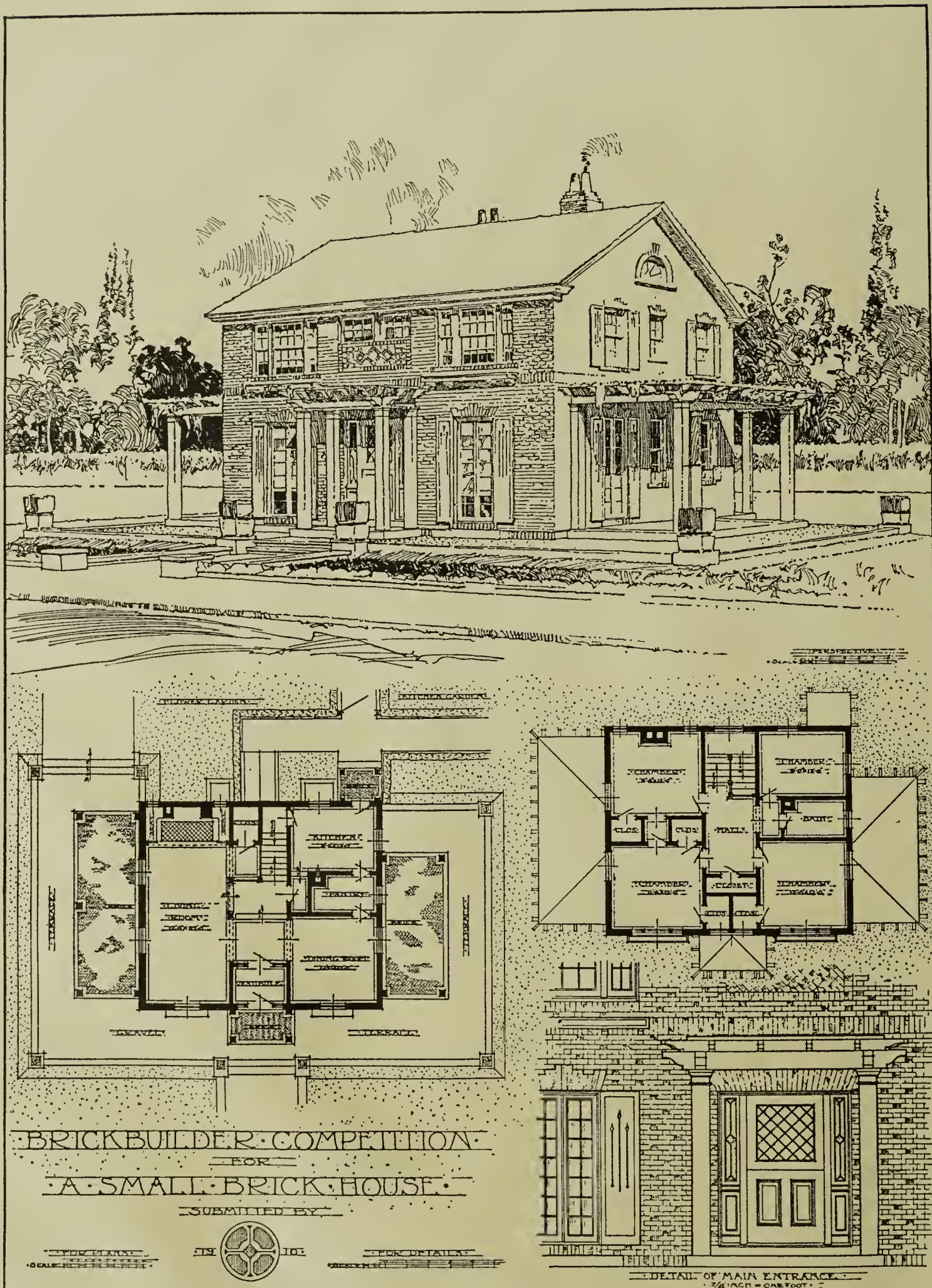


COMPETITION FOR A
FOUR THOUSAND DOL-
LAR BRICK HOUSE.
SUBMITTED BY 'SUBBUBS'.

DESIGN BY JOSEPH W. NORTROP
Court Exchange Building, Bridgeport, Conn.



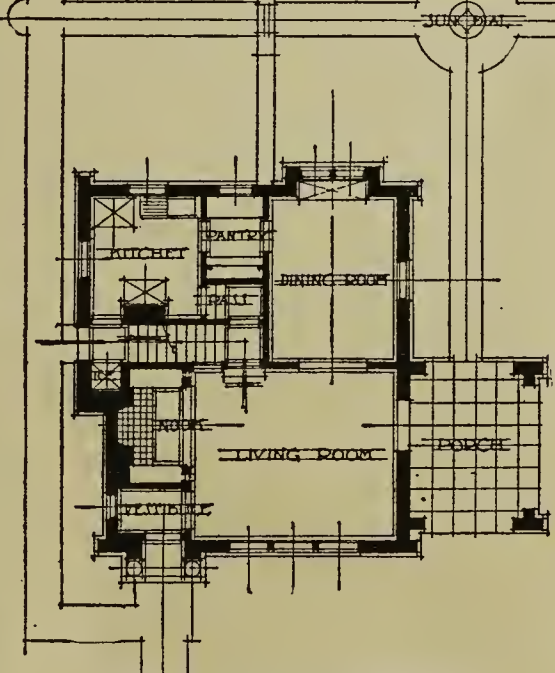
DESIGN BY JOHN D. WINN
633 Law Building, Norfolk, Va.



DESIGN BY OLIVER LOVELL BUTLER
1517 H. Street, N. W., Washington, D. C.

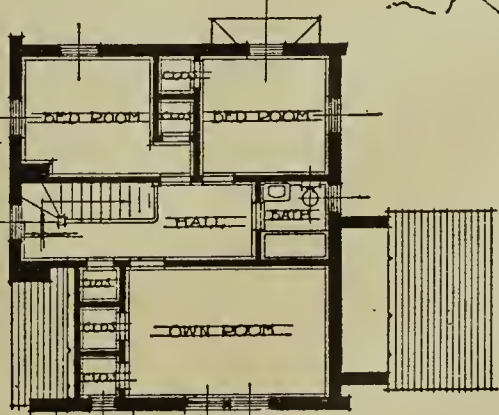


THE BRICKBUILDER'S COMPE-
TITION FOR A SMALL BRICK
HOUSE TO COST \$ 4000



FIRST FLOOR PLAN
SCALE

SUBMITTED BY (XXXXXX)



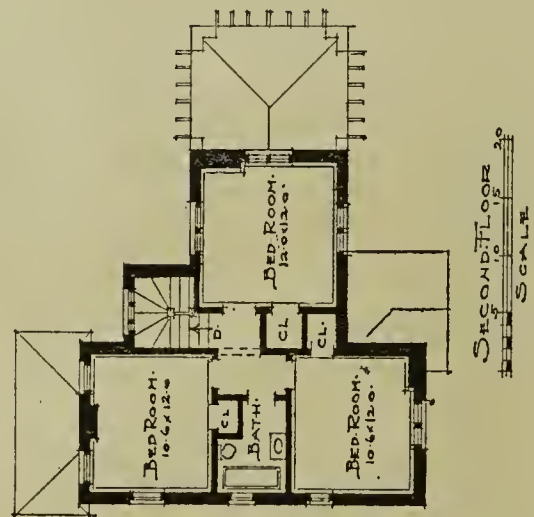
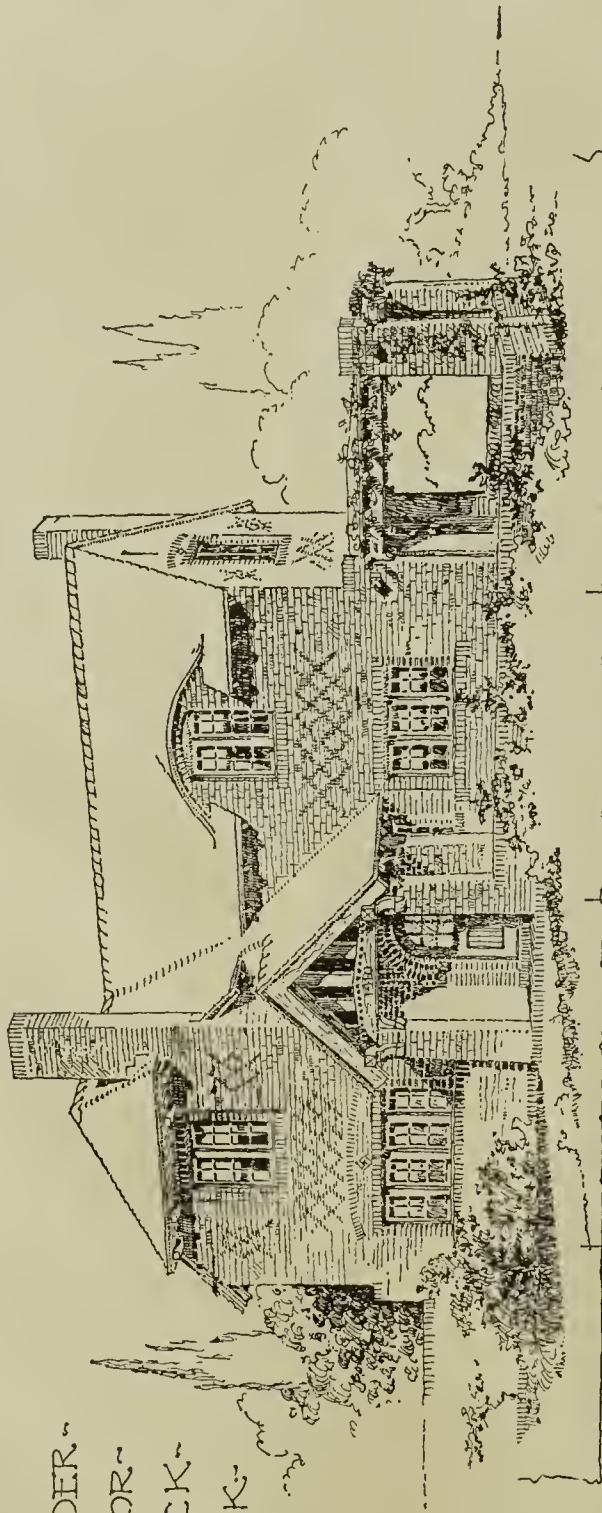
SECOND FLOOR PLAN



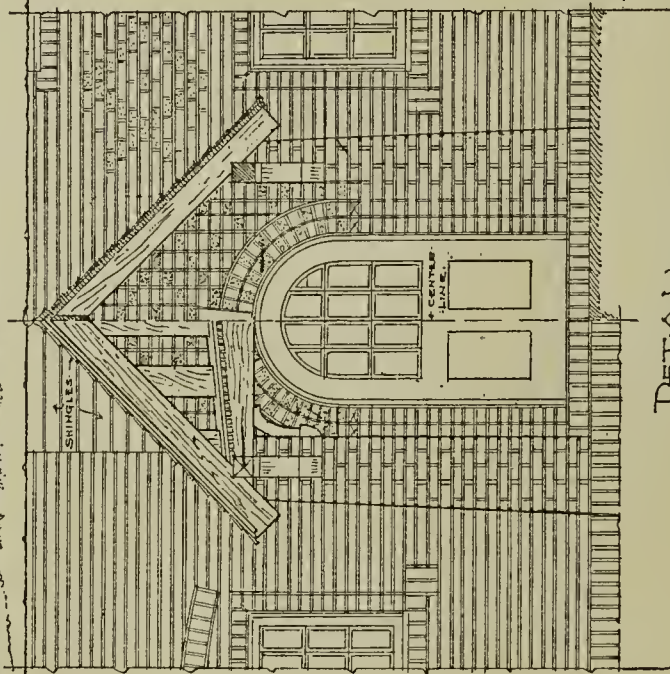
DETAIL OF MAIN ENTRANCE
SCALE

DESIGN BY CLAUDE W. BEELMAN
430 American Central Life Building, Indianapolis, Ind.

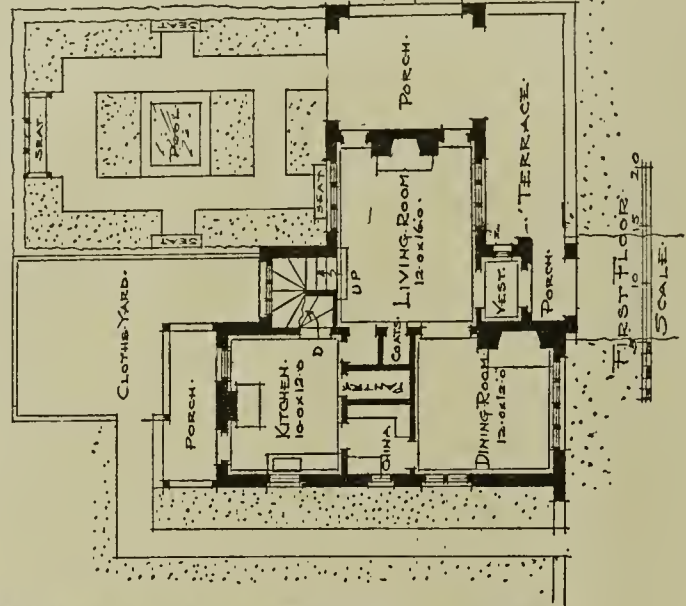
THE BRICK-BUILDER.
 COMPETITION FOR
 A \$4,000 BRICK
 HOUSE BY HECK.



SECOND FLOOR
 SCALE

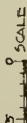
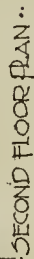
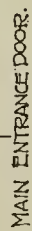
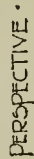
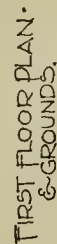


DETAIL
 SCALE

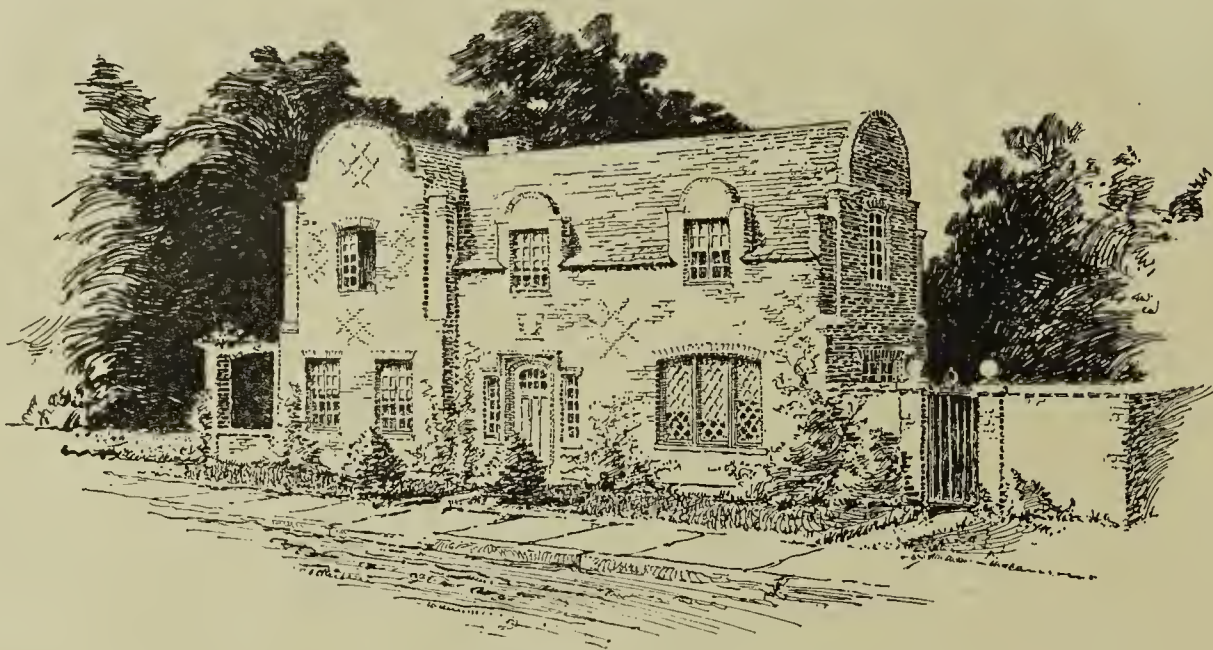


FIRST FLOOR
 SCALE


SUBMITTED BY: **MURIEL**

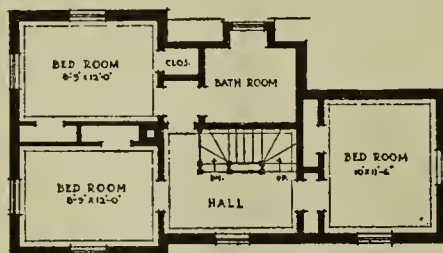


27

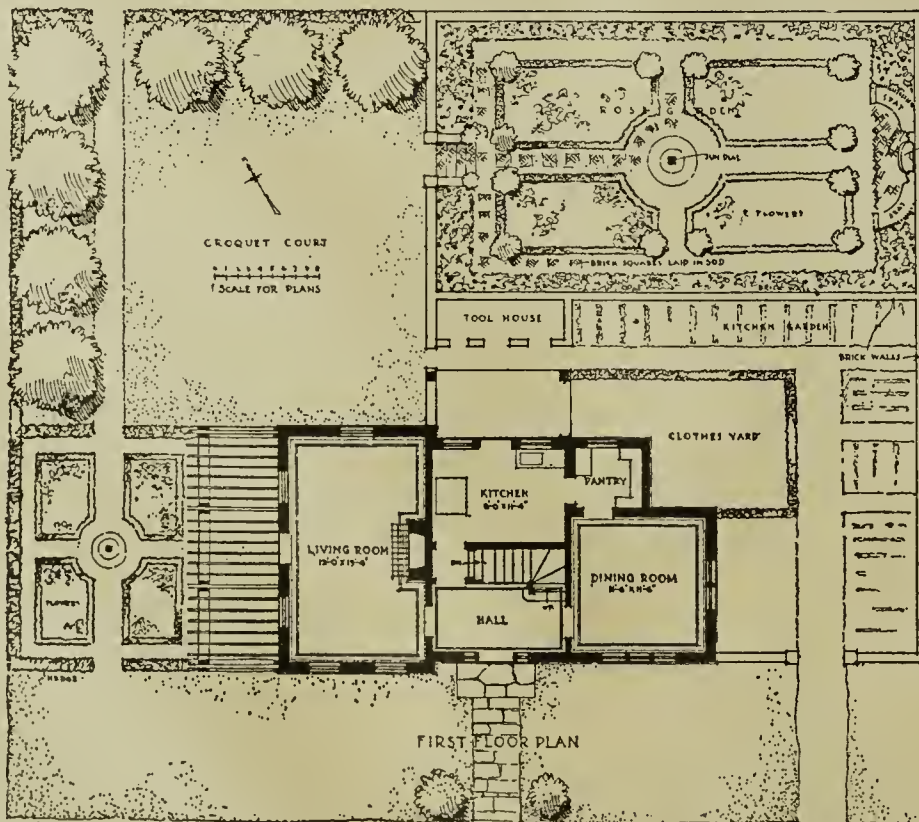


COMPETITION FOR
A FOUR THOUSAND
DOLLAR BRICK HOUSE

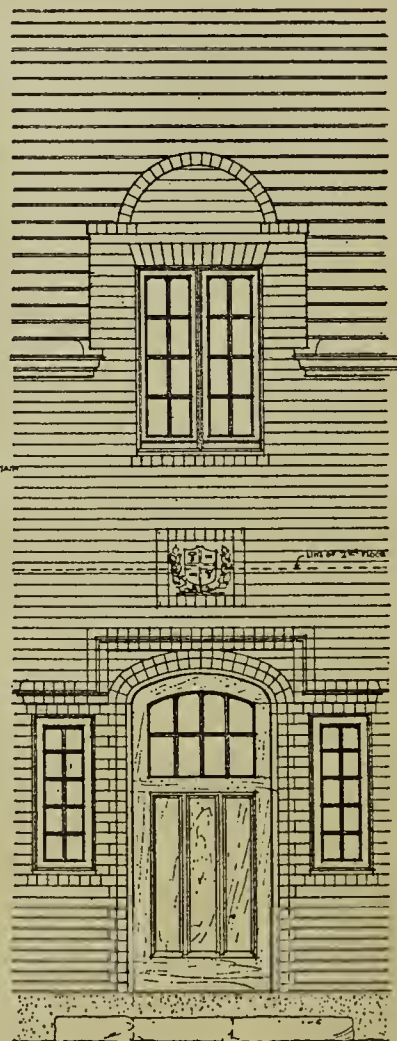
SUBMITTED BY
JUNE 1 1910 ~ 



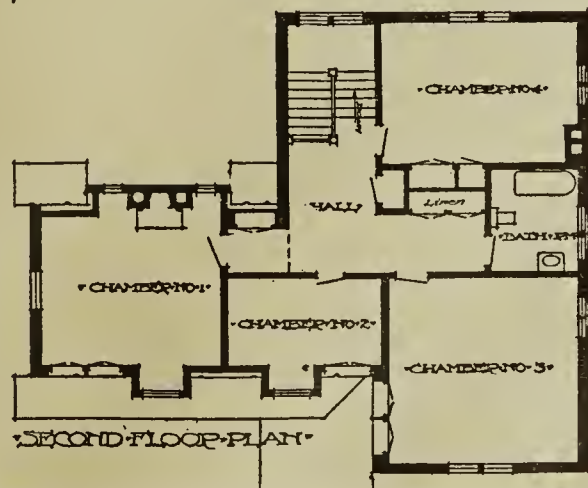
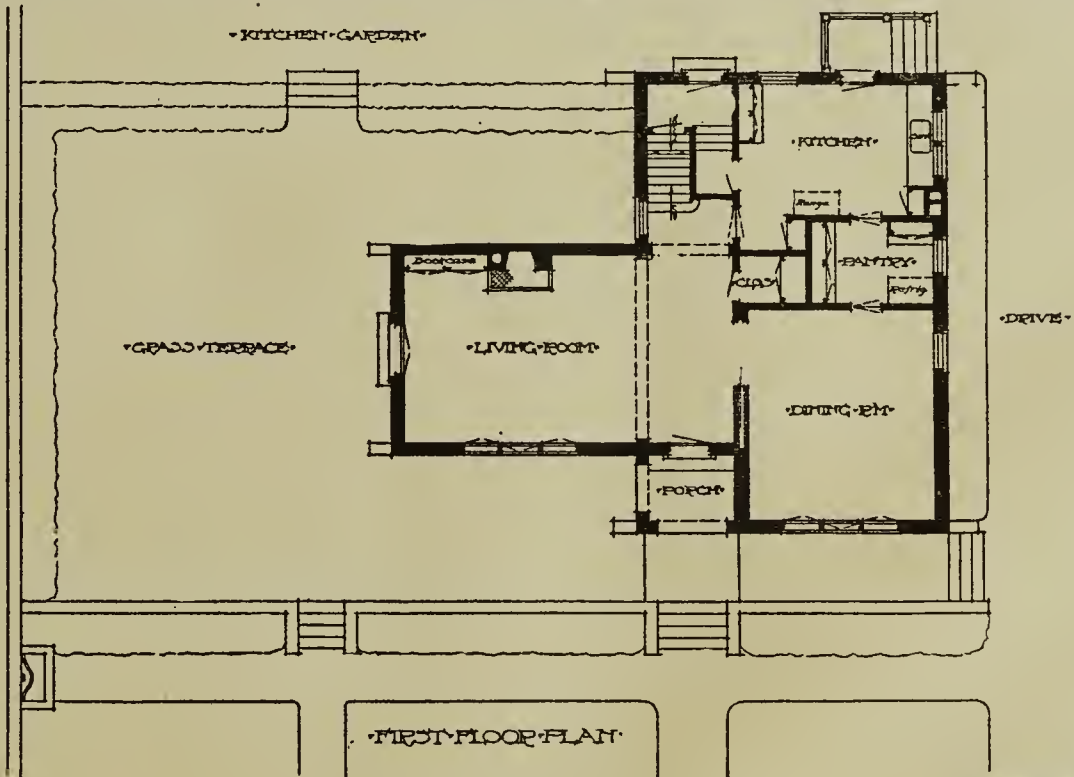
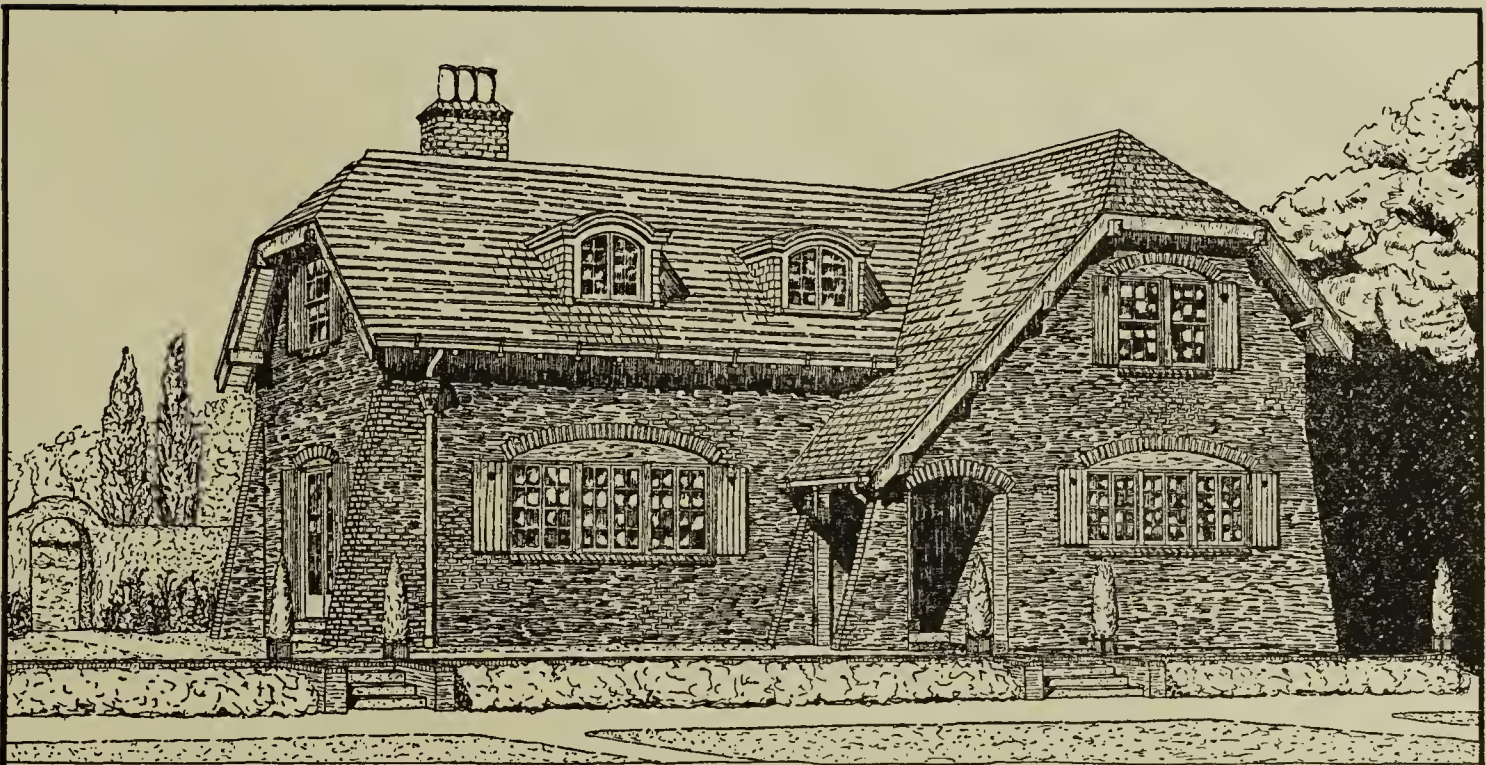
SECOND FLOOR PLAN



FIRST FLOOR PLAN



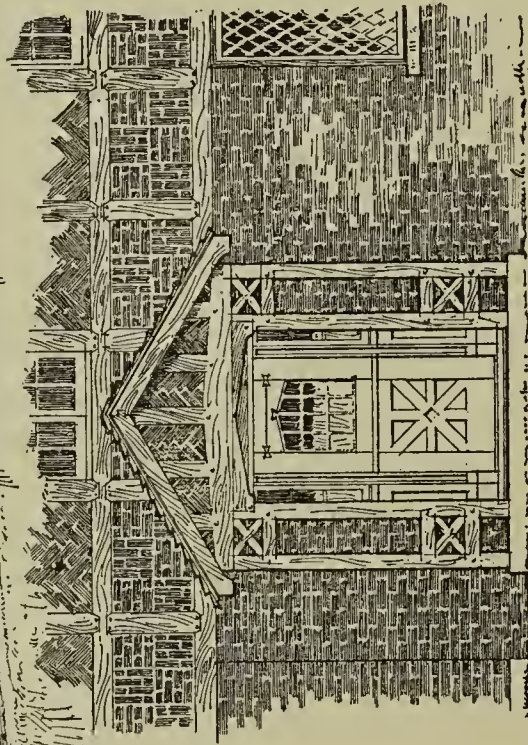
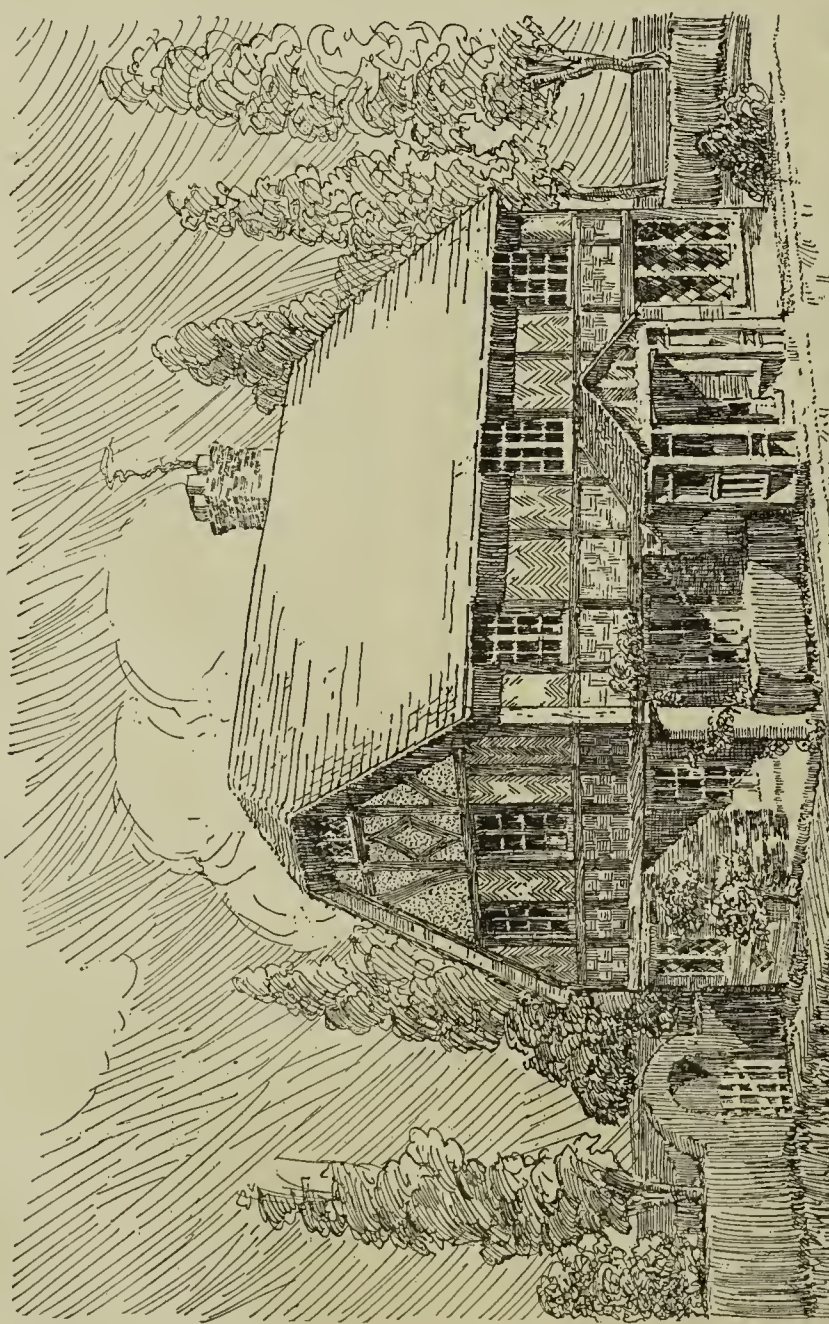
DETAIL OF DOORWAY
SCALE 1/4" = 1'-0"



DETAIL OF MAIN ENTRANCE
SCALE: $\frac{1}{4}$ " = 1'-0"

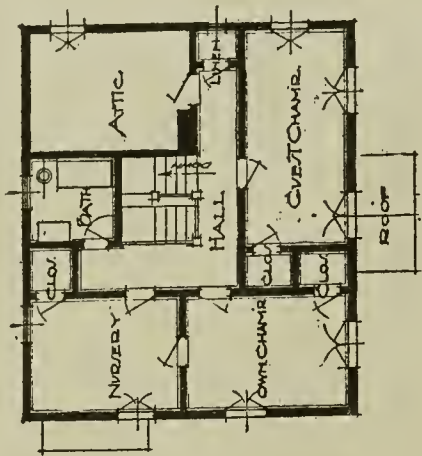
COMPETITION FOR A
SMALL BRICK HOUSE
SUBMITTED BY



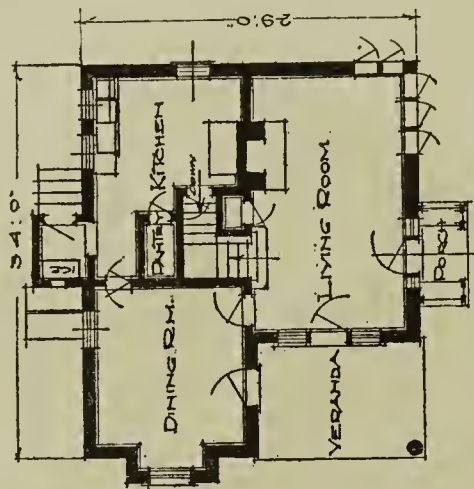


DETAIL OF FRONT ENTRANCE

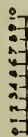
BRICK HOUSE TO
COST \$4000.00
BRICK BUILDER
COMPETITION

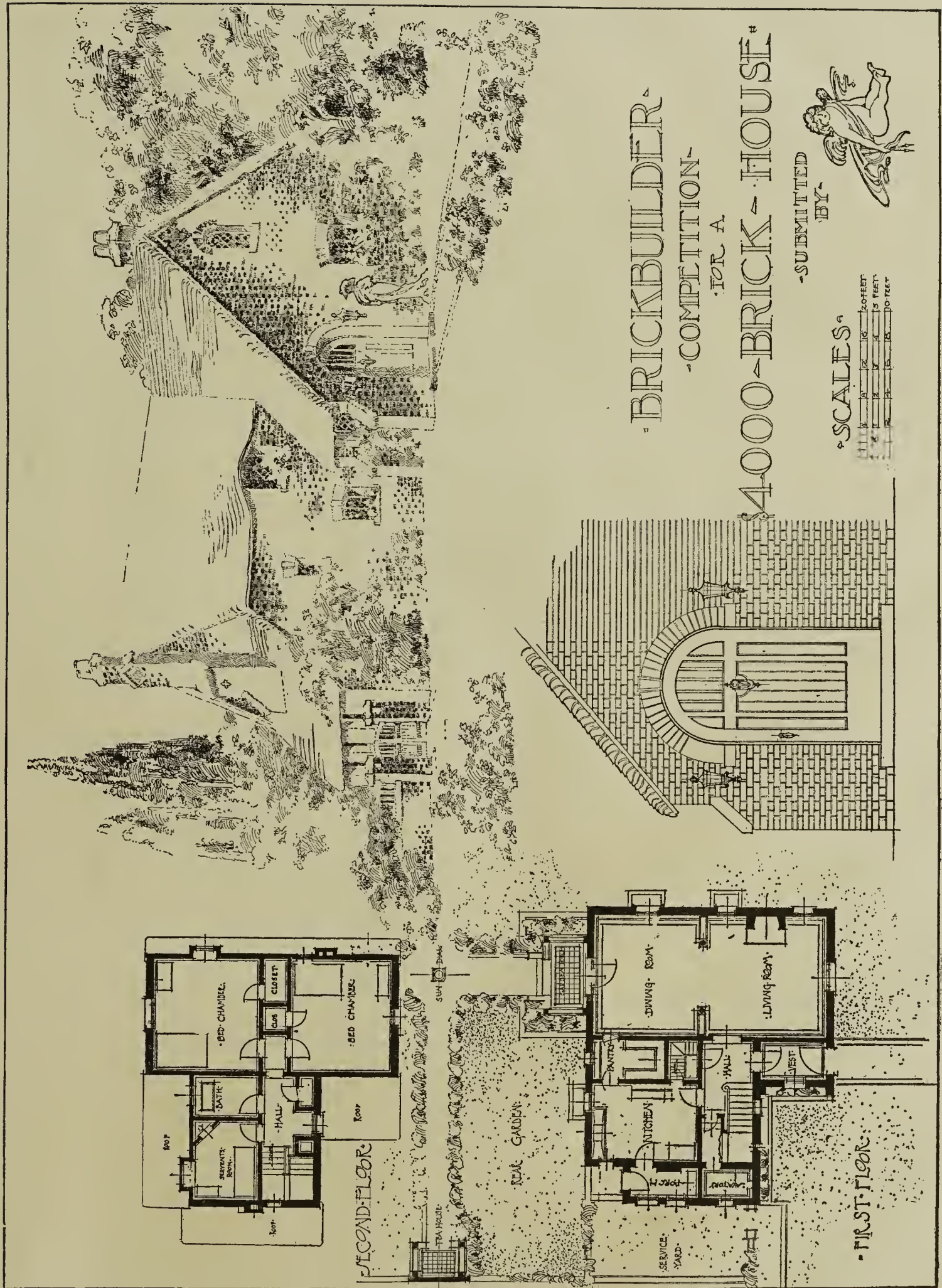


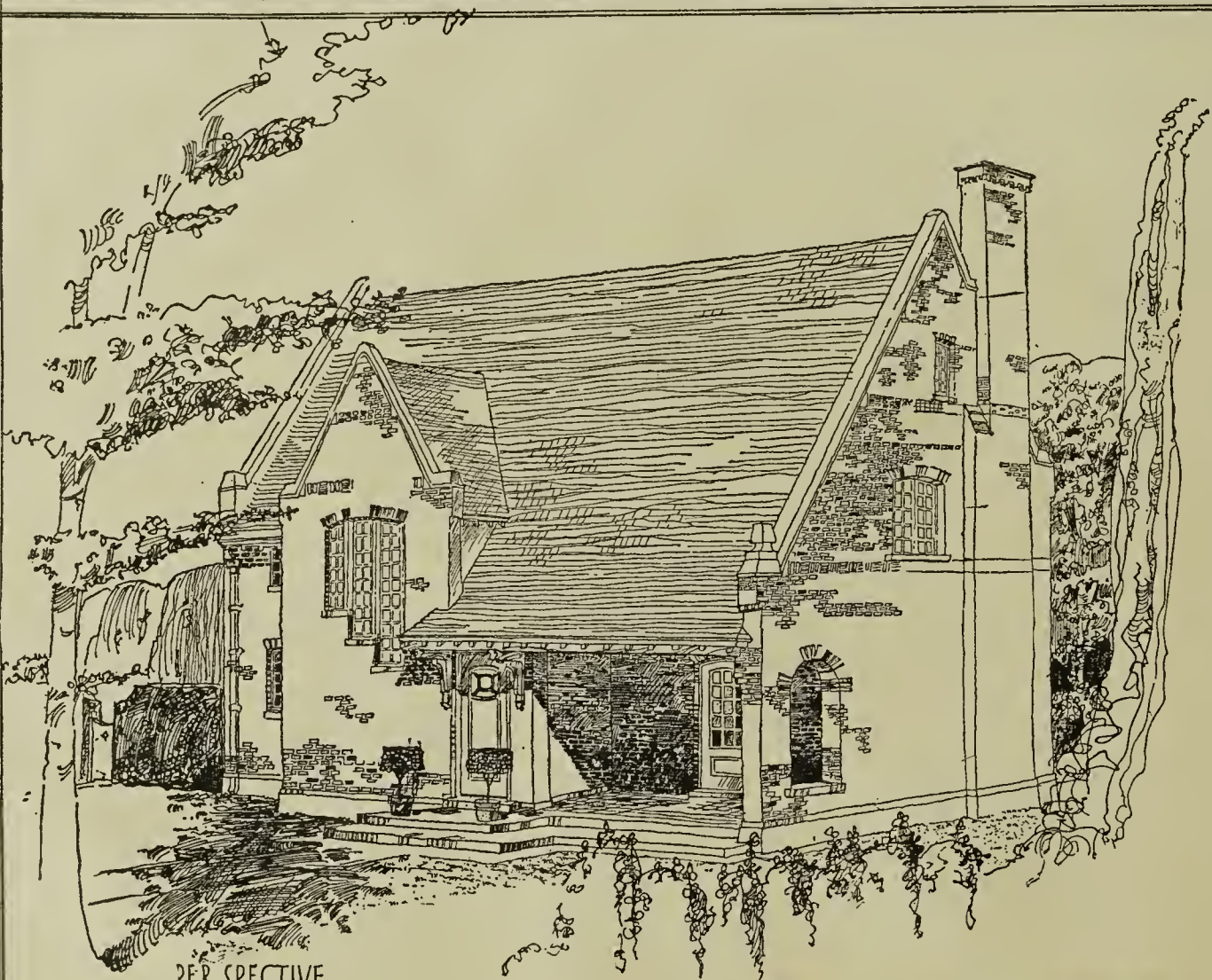
PLAN OF SECOND STORY



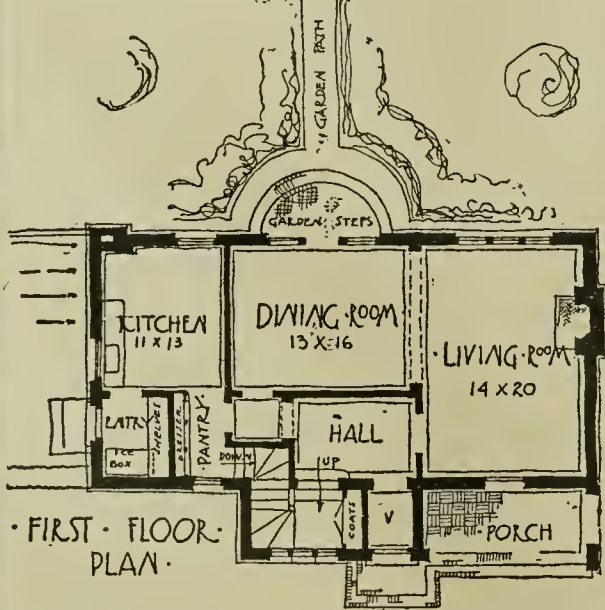
PLAN OF FIRST STORY



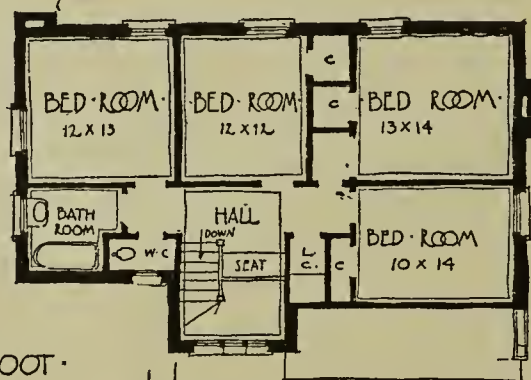




PERSPECTIVE



FIRST FLOOR PLAN



$\frac{1}{8}$ W = 1 FOOT

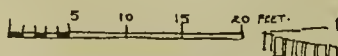
SECOND FLOOR PLAN



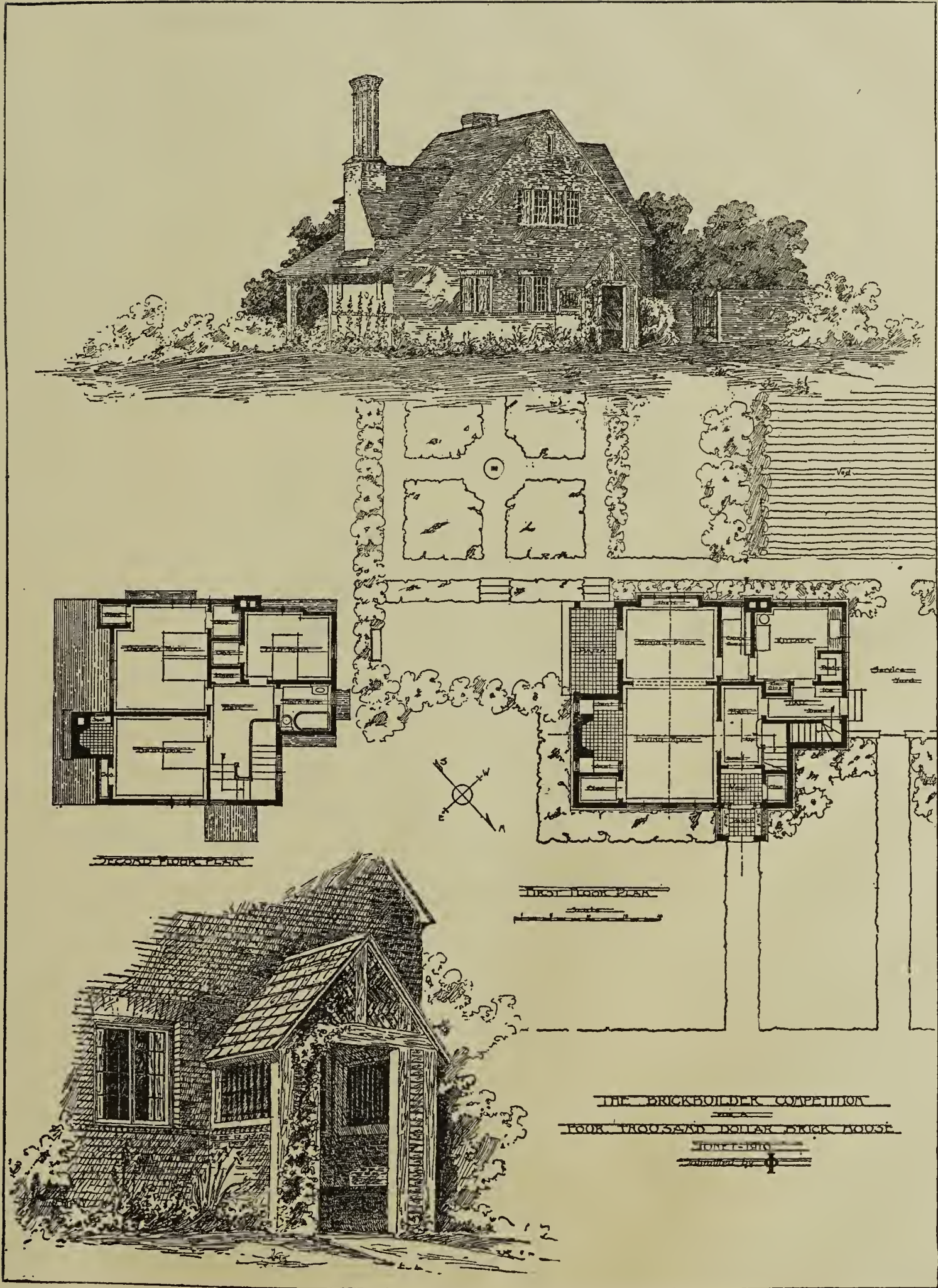
SKETCH OF ENTRANCE

BRICKBUILDER COMPT A SMALL BRICK HOUSE

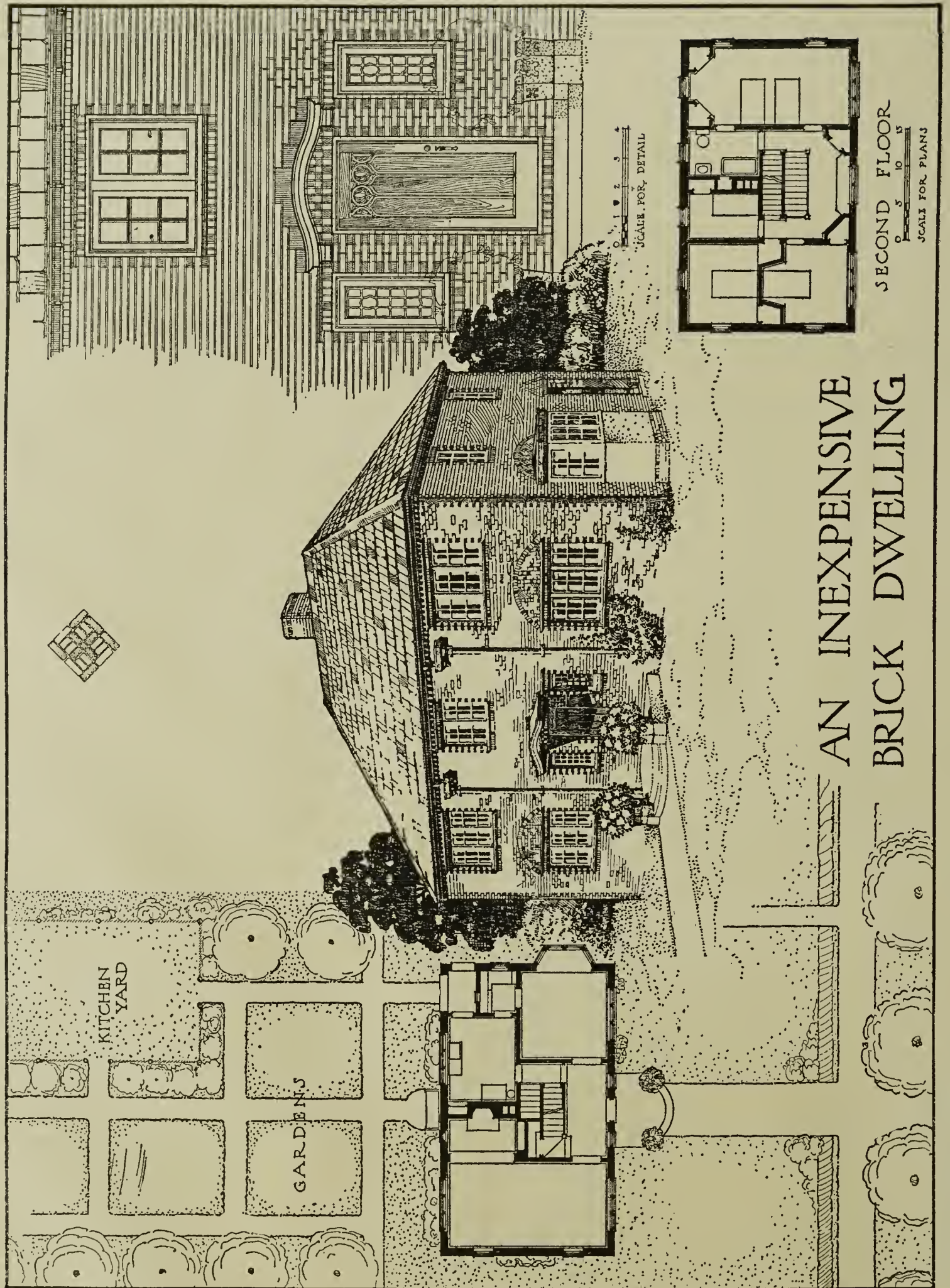
SUBMITTED BY



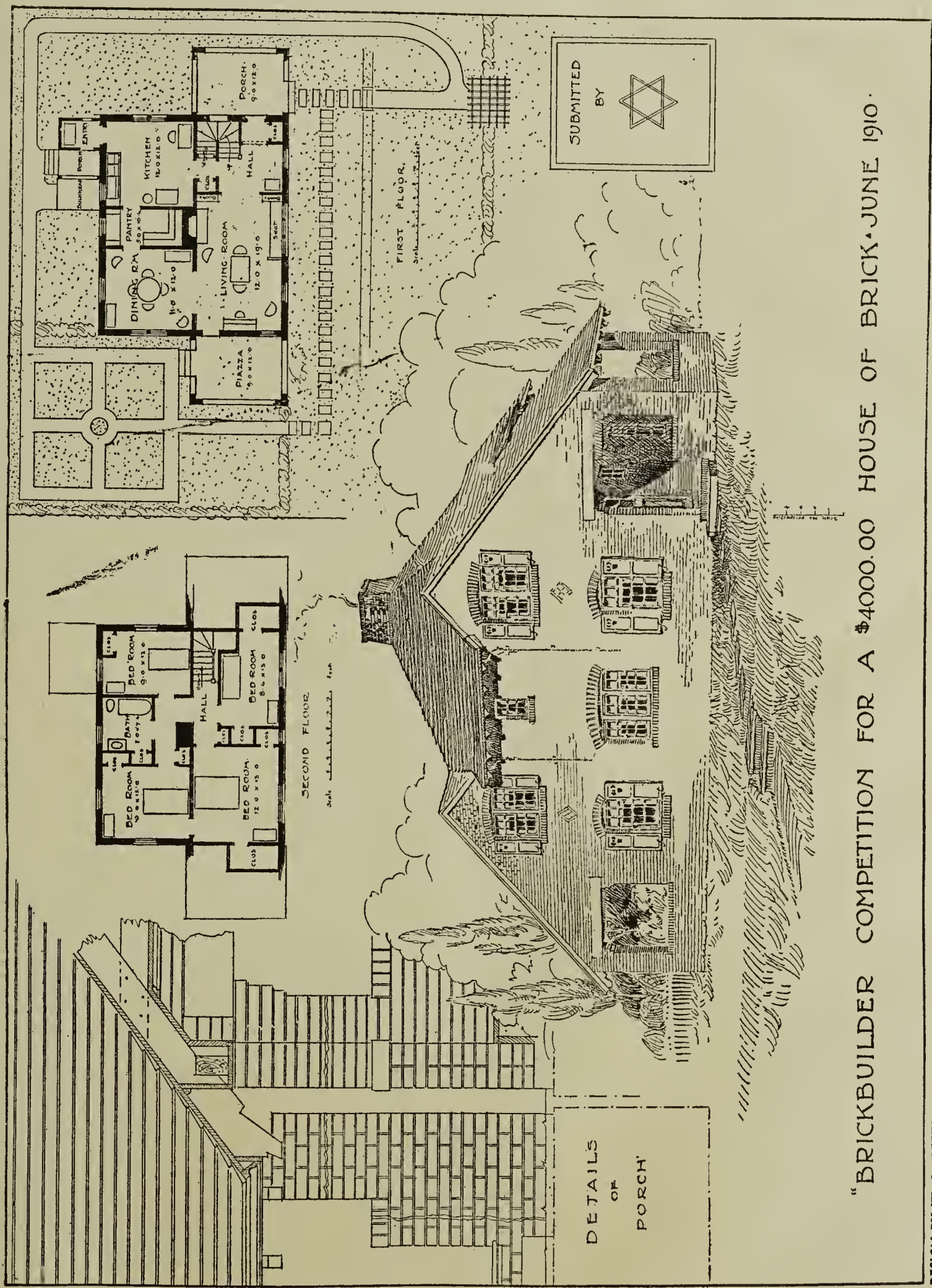
DESIGN BY S. DOUGLAS RITCHIE
1 Belmont Street, Montreal, Canada



DESIGN BY DANA SOMES
Box 674, Pittsfield, Mass.

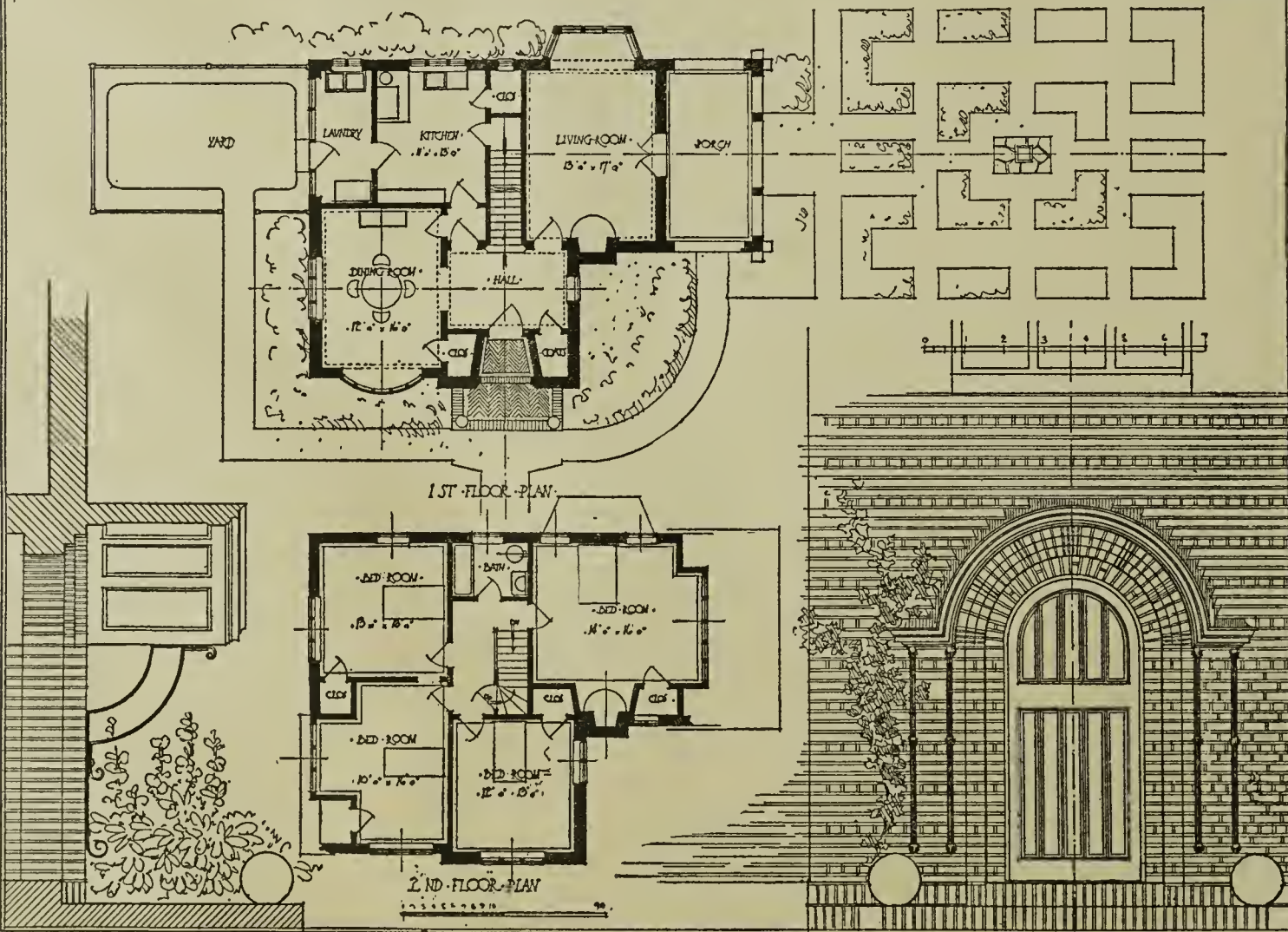


DESIGN BY ROBERT TAPPAN
415 Cutler Building, Rochester, N. Y.

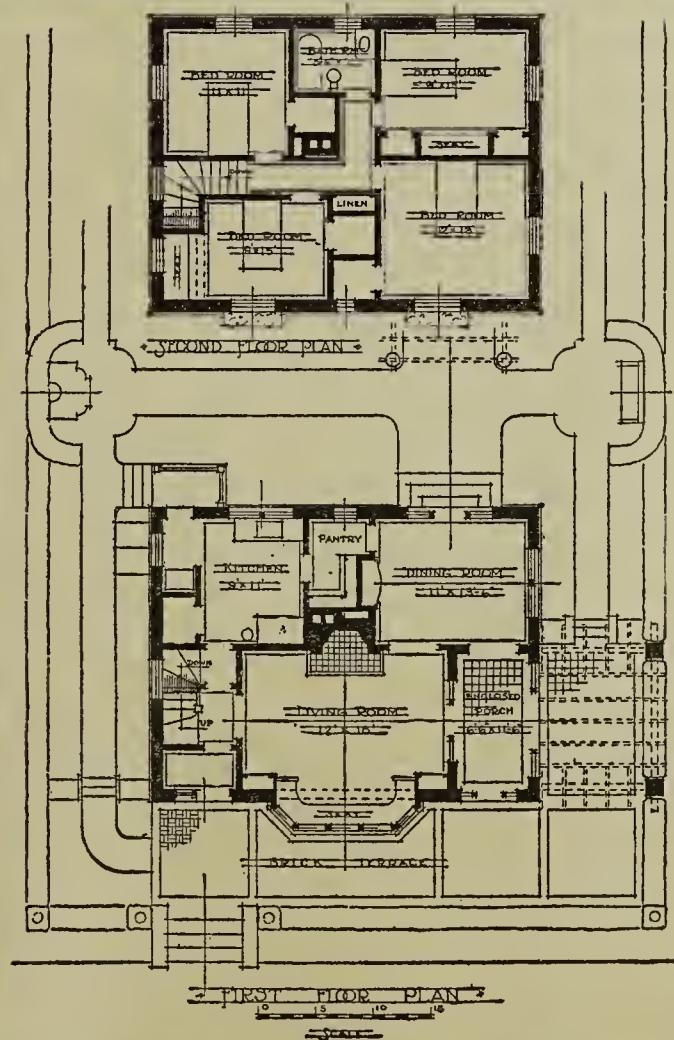


"BRICKBUILDER COMPETITION FOR A \$4000.00 HOUSE OF BRICK-JUNE 1910.

DESIGN BY W. J. FREETHY
 85 Water Street, Boston, Mass.



DESIGN BY CHARLES F. RABENOLD AND JULIAN F. ABEL
1408 Land Title Building, Philadelphia, Pa.

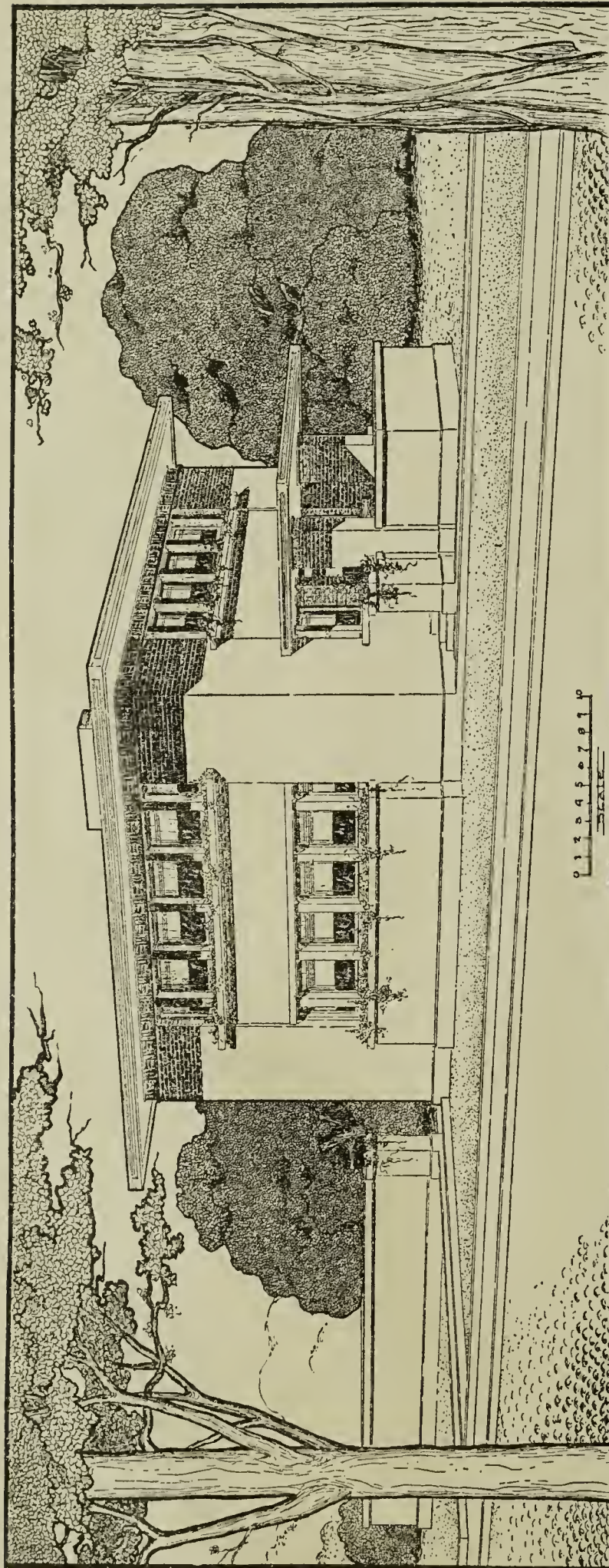


DETAIL OF FRONT ENTRANCE

COMPETITION
FOR A
SMALL BRICK HOUSE
TO COST NOT MORE THAN \$4,000

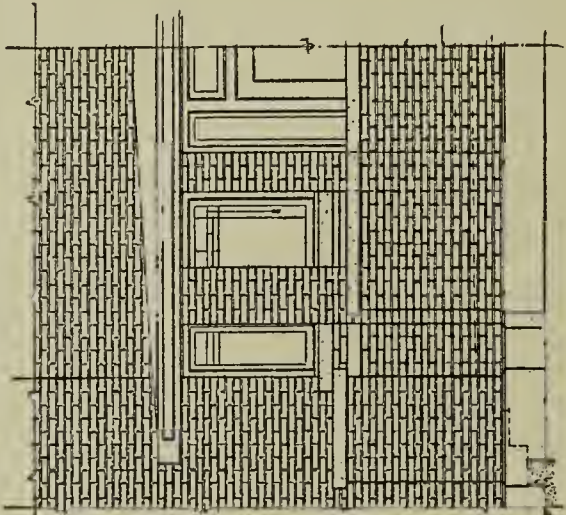
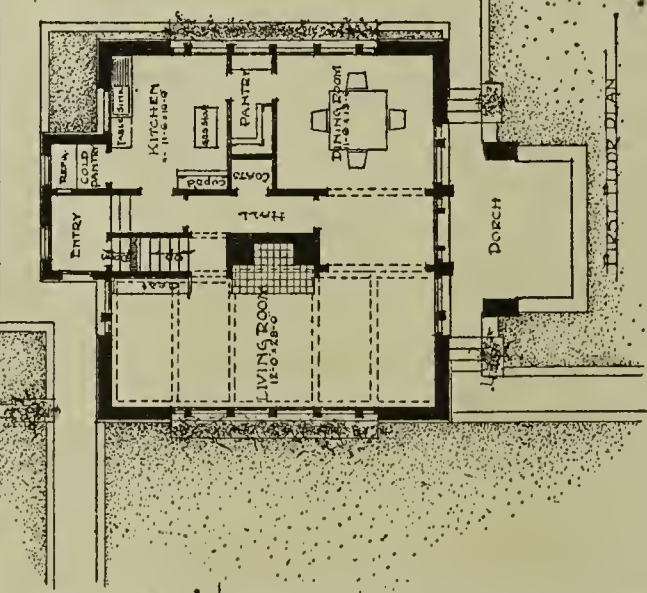
SUBMITTED
BY



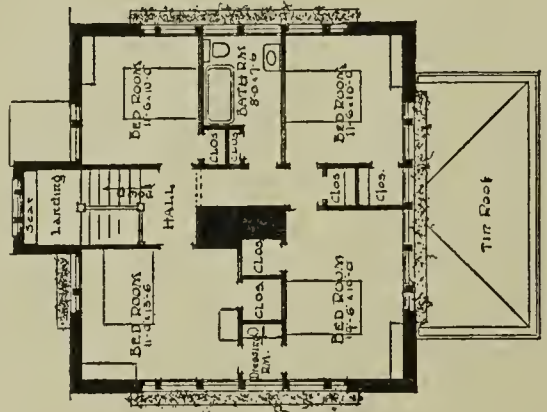


0 1 2 3 4 5 6 7 8 9 10
SCALE

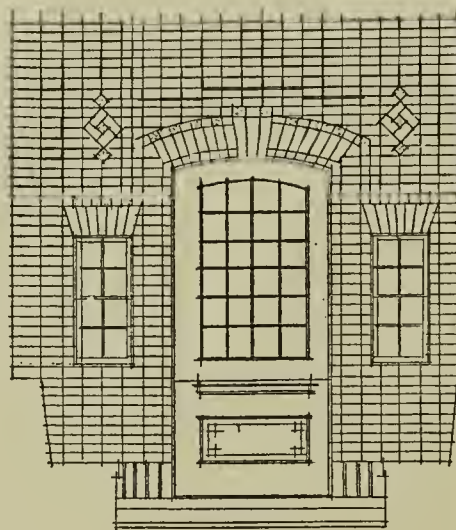
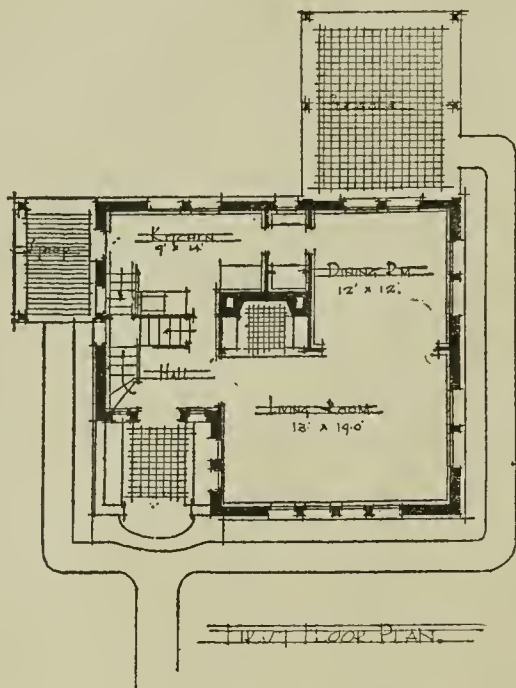
BRICK
KSVI
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FOR A
BRICK
HOV
SE



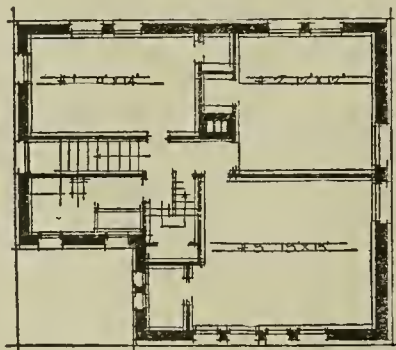
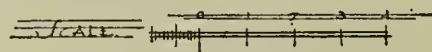
SCALE OF PICTURES
0 1 2 3 4 5 6 7 8 9 10
SCALE OF FOOT



COST
NOT
TO
EXC
EED
\$4000
SVBX
TIED
BY
JUNE
1ST '10

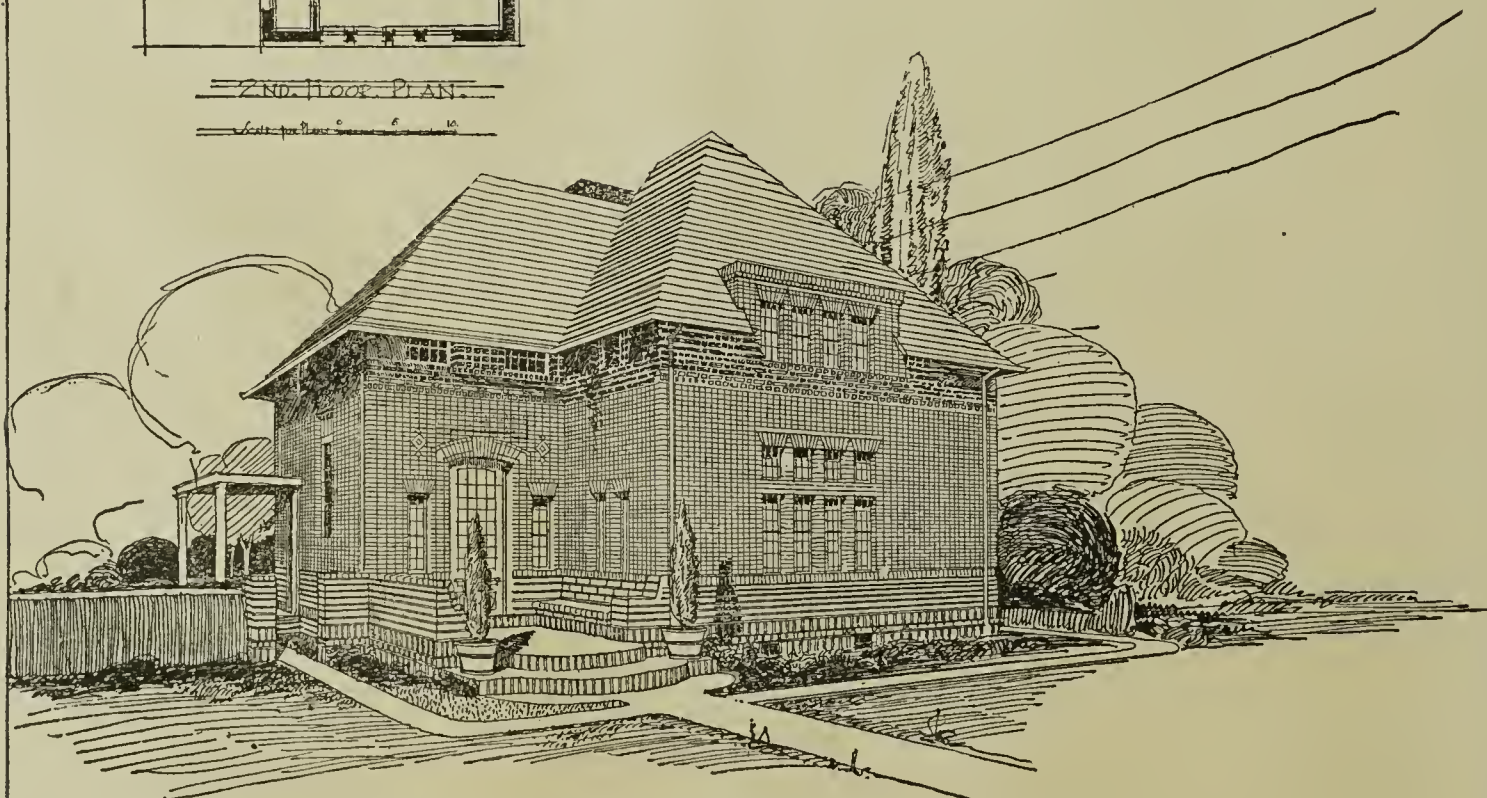


DETAIL OF FRONT ENTRANCE



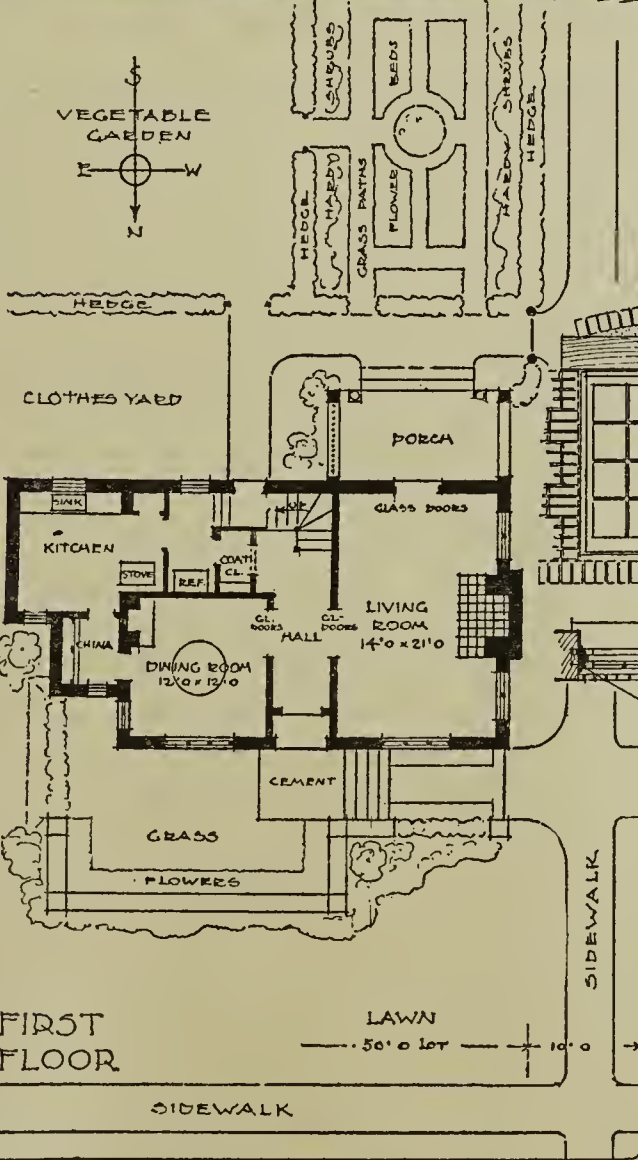
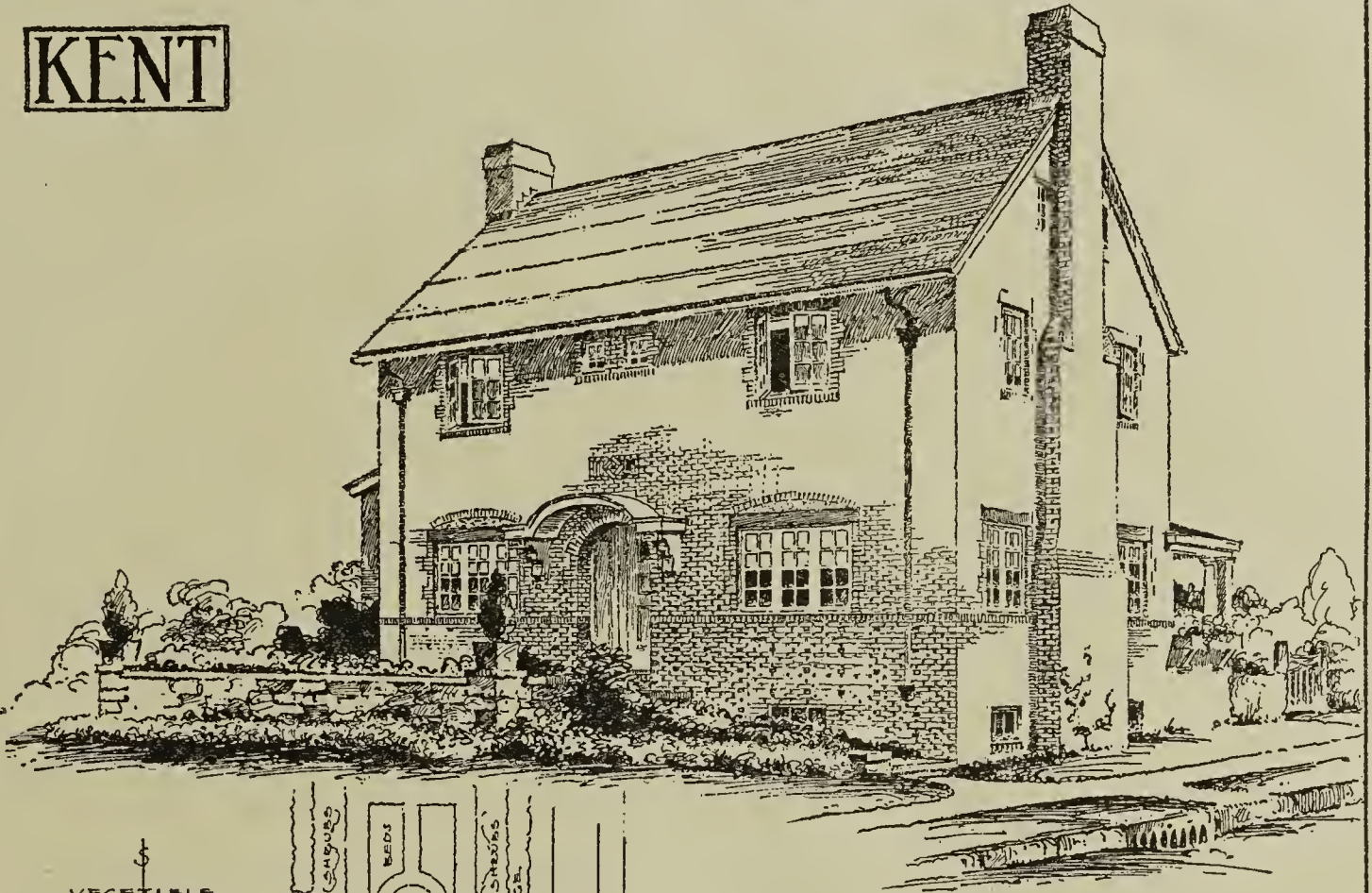
2ND FLOOR PLAN

Scale for floor plans 0 5 10

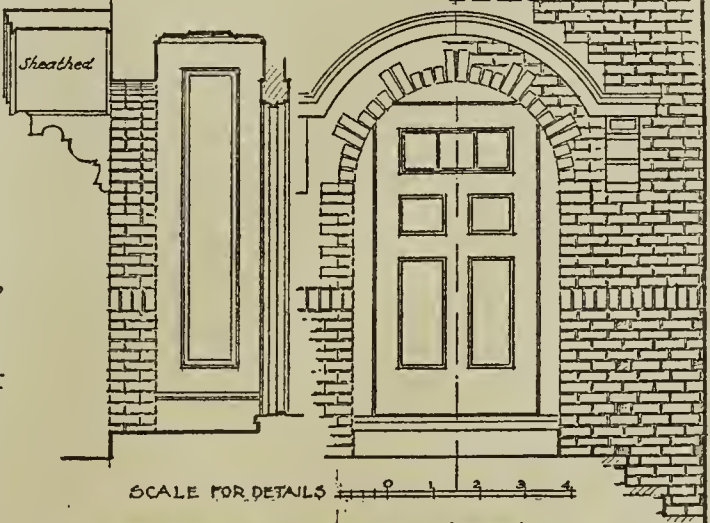


COMPETITION FOR A \$4000 HOUSE SUBMITTED BY

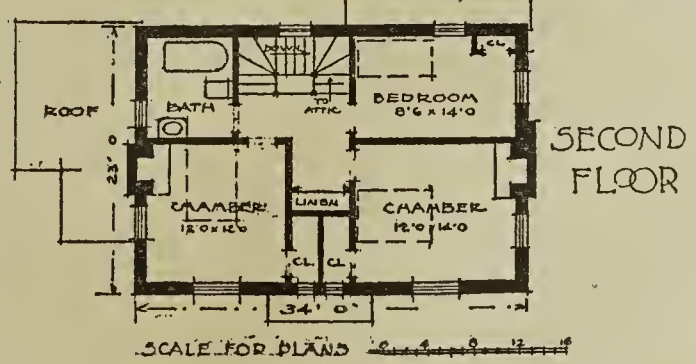
KENT



Cypress Lintel stained brown
Cement 1" thick



SCALE FOR DETAILS 0 1 2 3 4

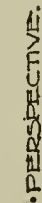


SECOND FLOOR

SCALE FOR PLANS 0 4 8 12 16

DESIGN BY WILLIAM L. PHILLIPS
306 Forbes Building, Pittsburg, Pa.


FOUR THOUSAND DOLLAR BRICK HOUSE. —

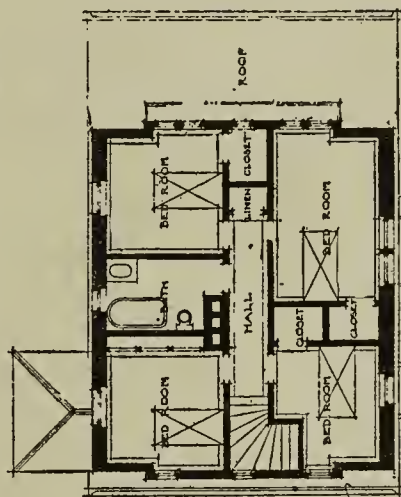


SECOND FLOOR PLAN

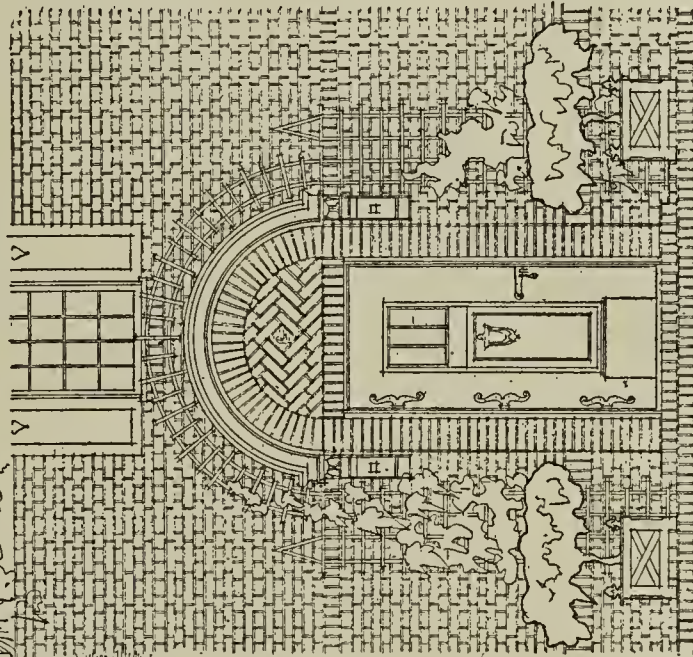
COLOR SCHEME: — DRINKS TO BE DARK, RICHED TO WANT AS MUCH AS POSSIBLE, AND STILL TO KEEP THE HARMONY IN TONE, COLORS AND TEXTURE. — USE OF THE COLOR OF THE DRINKS TO BE USED IN THE DECORATION. — DIAMOND SHAPE VAIN SPINA COLOR MARBLE. — WHERE SHOWN — GOLD BLACKS, ASH MOLES, VAIN, GREEN, IN SHADES OF SHADOWS, ALL DARK DRINK SHOW HEADERS. DOOR JAMB, WILL BE OF GRAY WHITE, LIGHT. A BURN ORIGHT, BOLLED, COOL. KNOCKERS IN CENTER WHERE SHOWN — WHITE PAINTED WINDOW, FRAMES, ASHES, SHIRKLES, LEFT NATURAL DOOR, HOUSE CHUBING ROSE IN BACK.

DESIGN BY BERNHARDT E. MULLER
269 West 136th Street, New York N. Y.

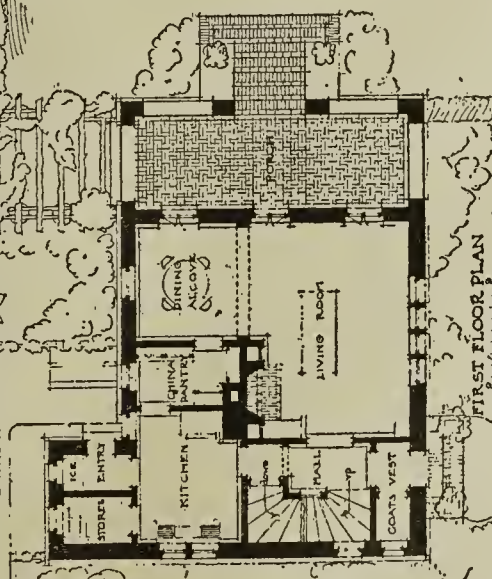
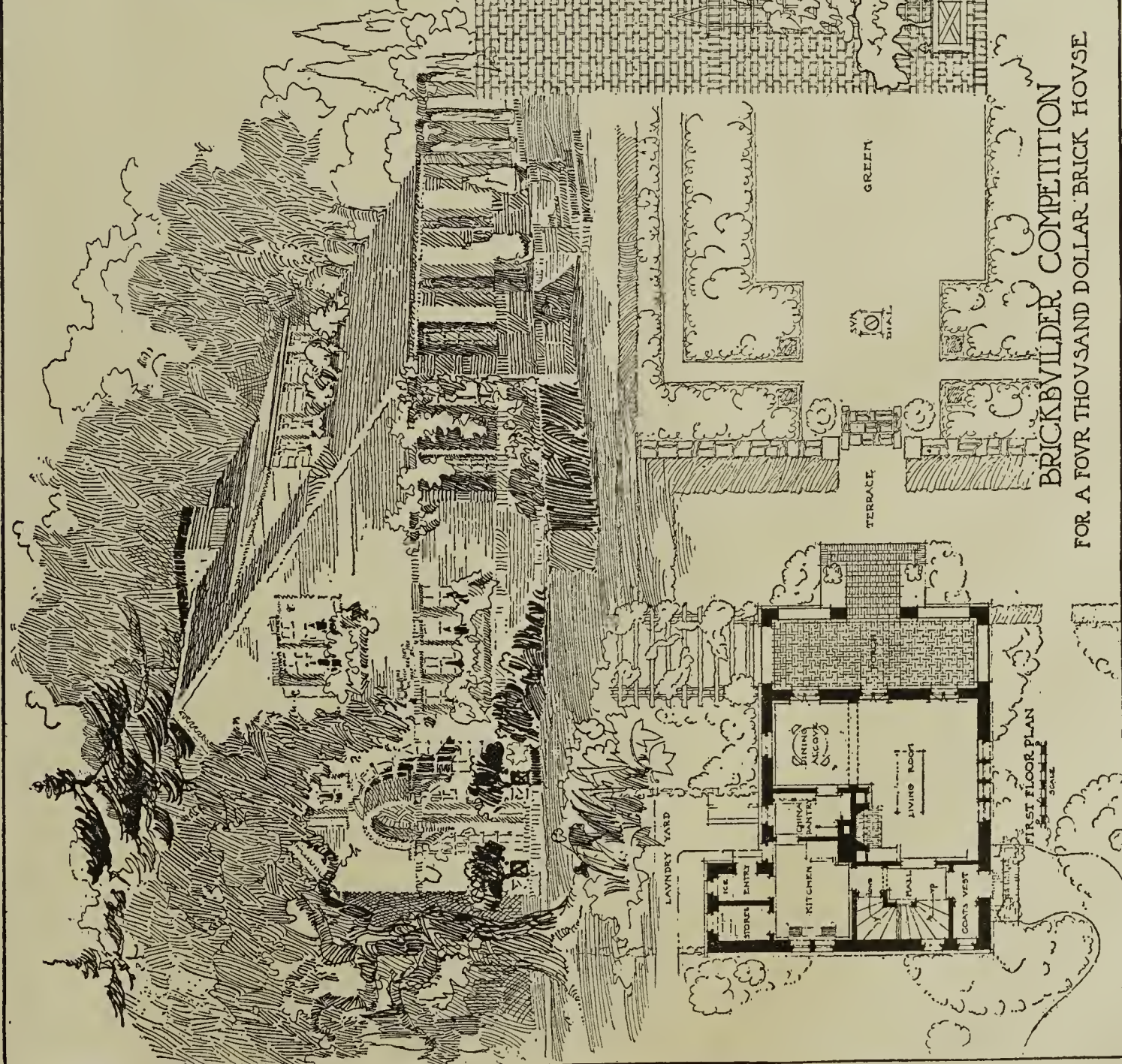

 SUBMITTED BY



SECOND FLOOR PLAN



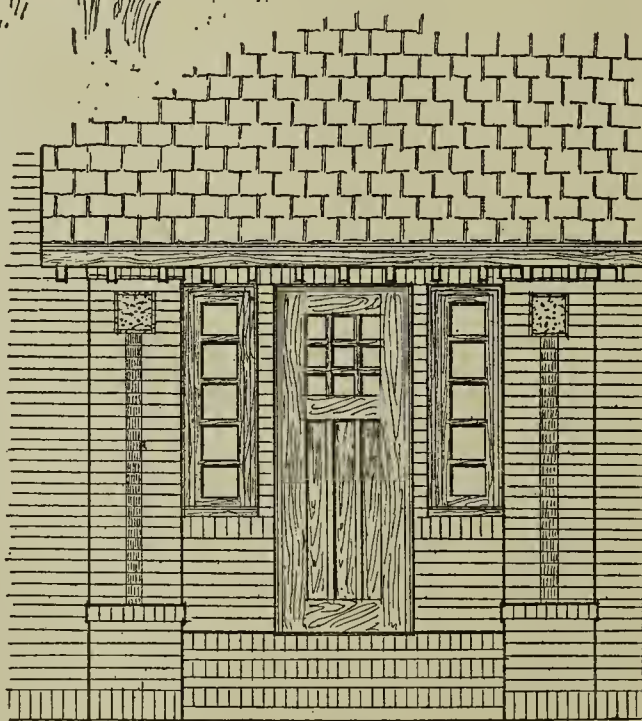
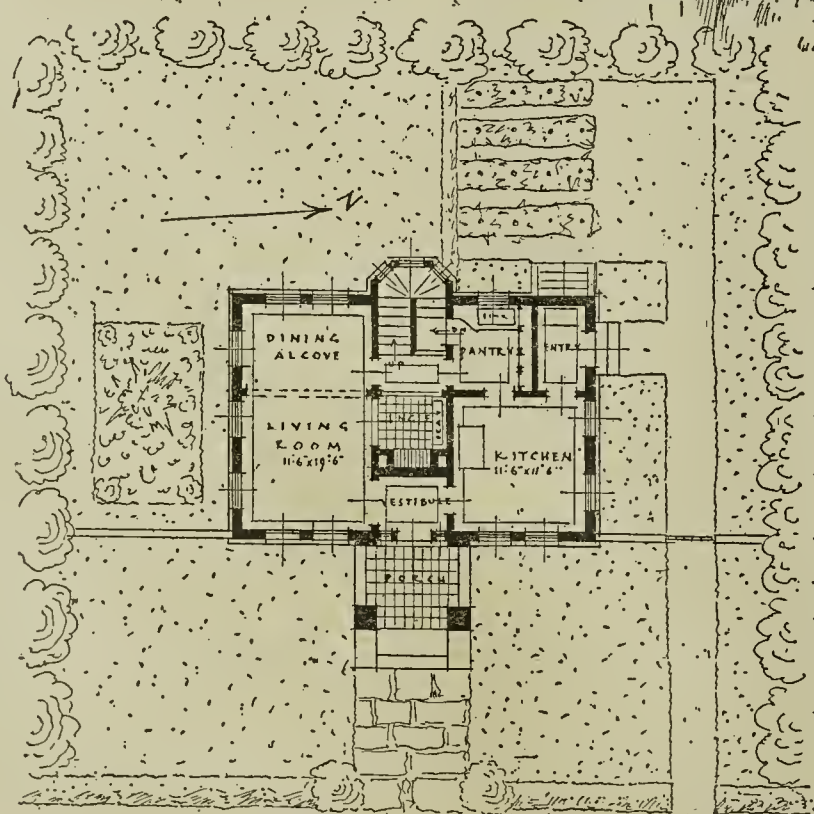
ENTRANCE
SCALE



FIRST FLOOR PLAN

BRICKBUILDER COMPETITION
 FOR A FOUR THOUSAND DOLLAR BRICK HOUSE

DESIGN BY ALAIN DE BOUTILLIER CHAVIGNY
 12 Park Circle, Arlington Heights, Mass.

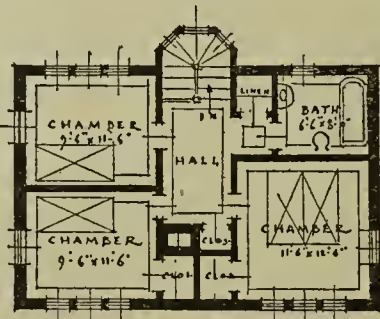


BRICKBUILDER COMPETITION

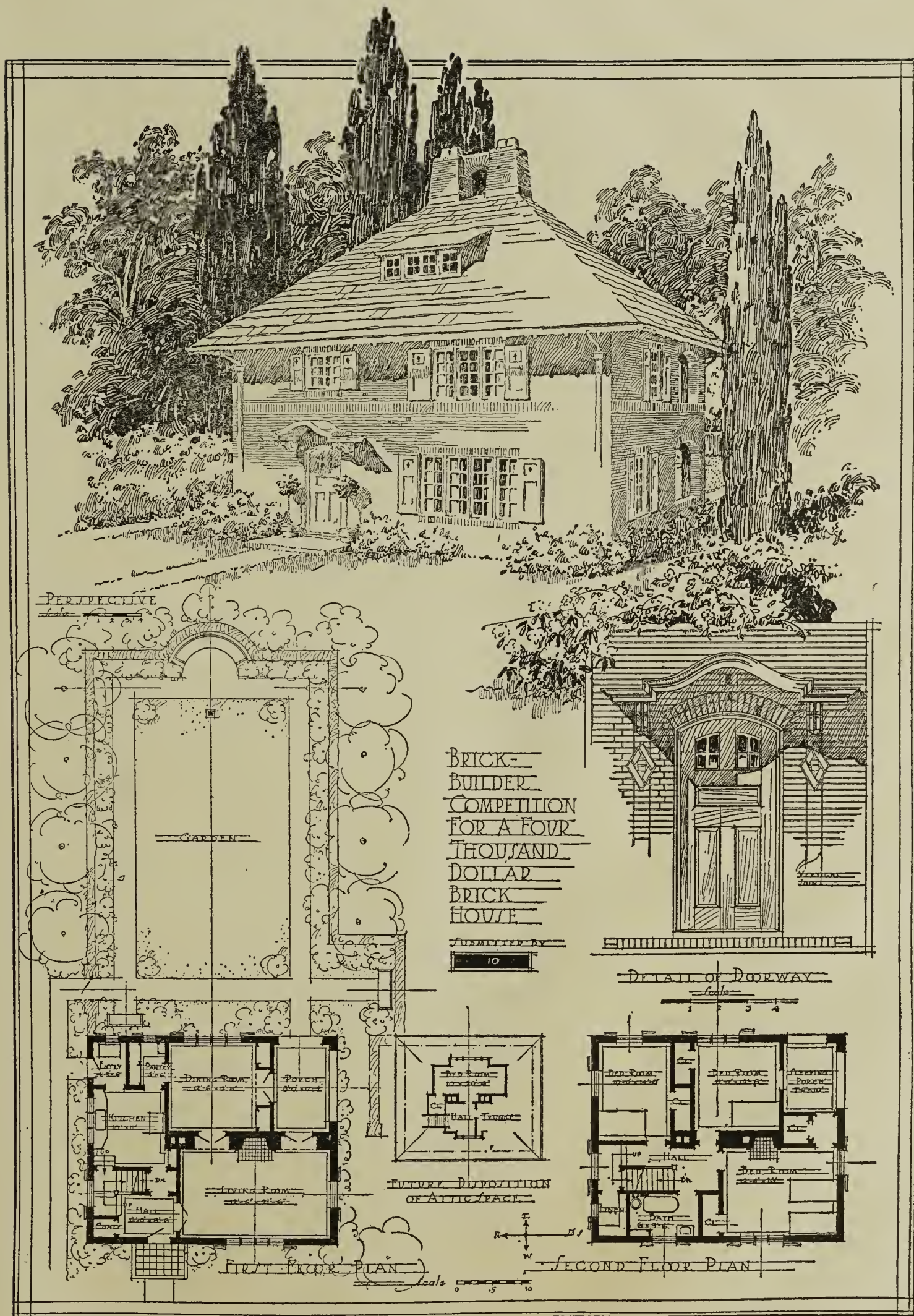
A FOUR THOUSAND DOLLAR BRICK

HOUSE ♦♦♦ SUBMITTED BY "NEMO"

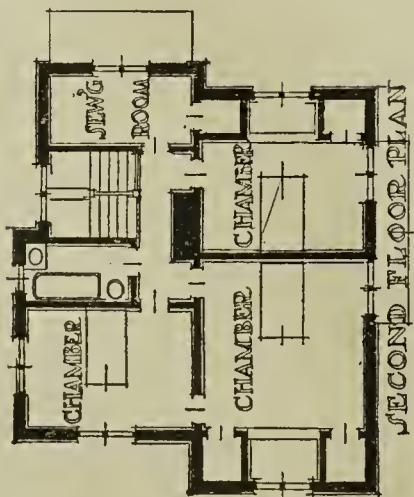
SCALE 1/8" INCH = 1 FOOT



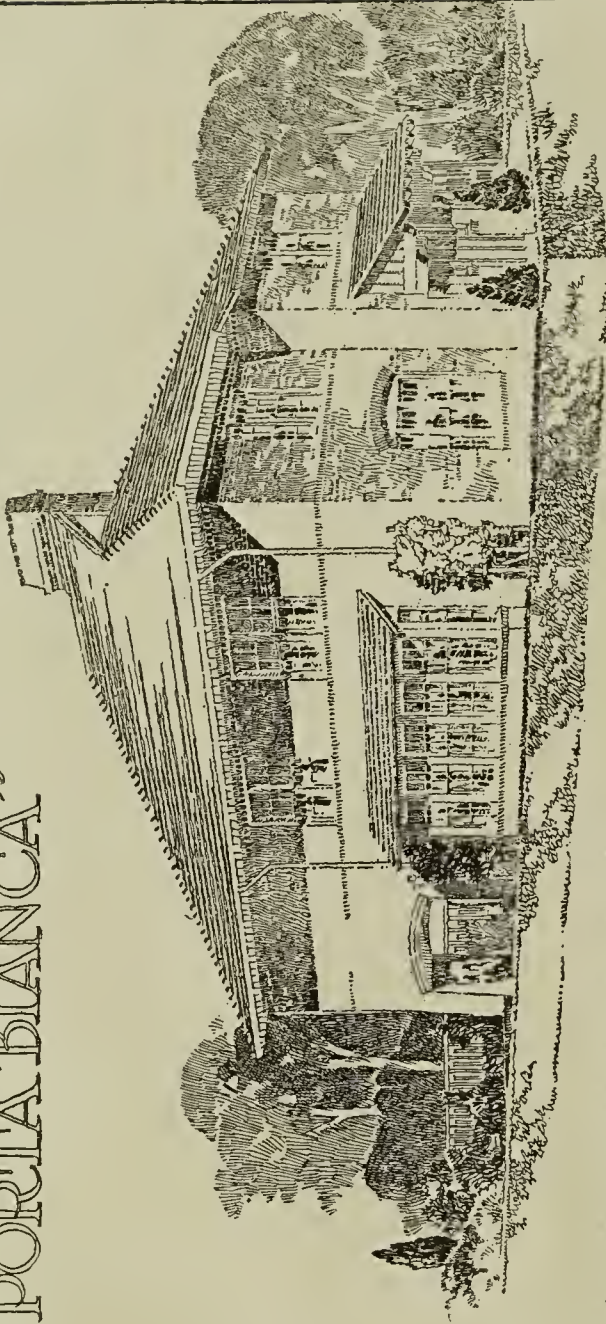
DESIGN BY RICHARD SHAW AND MAURICE FEATHER
100 Boylston Street, Boston, Mass.



SUBMITTED BY
"PORTA BIANCA"

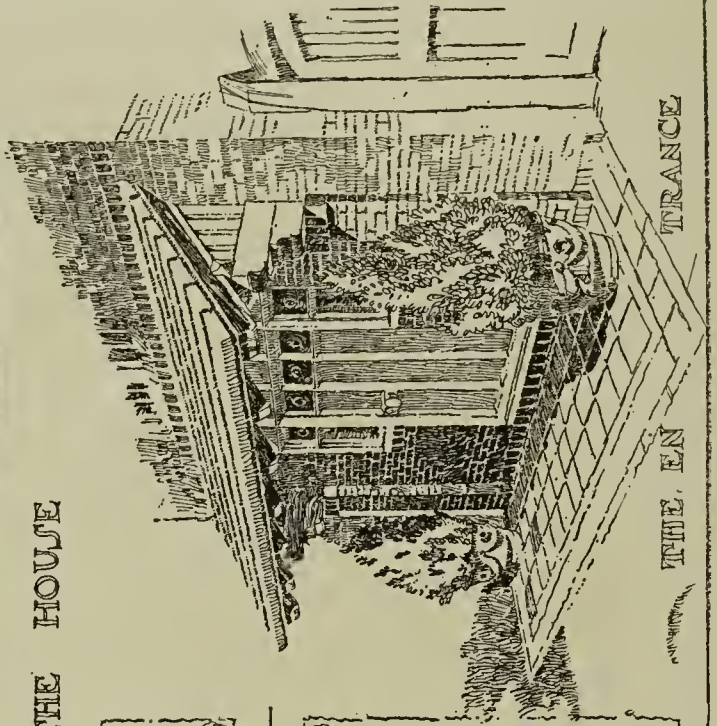
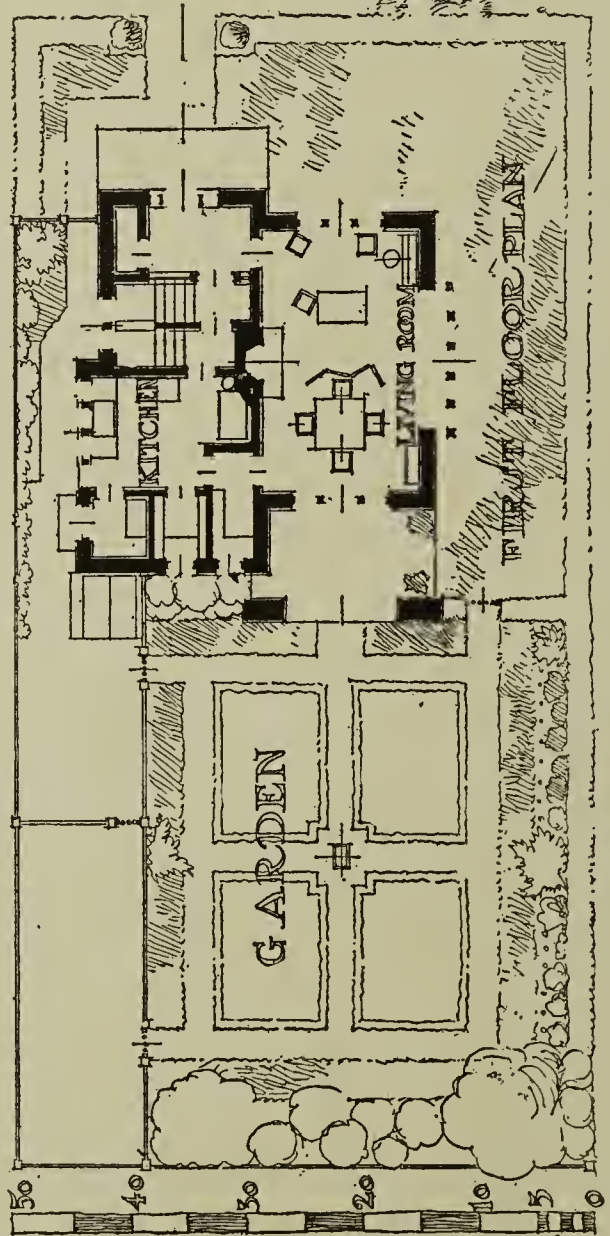


\$4000.
BRICK HOUSE
BRICKBUILDER

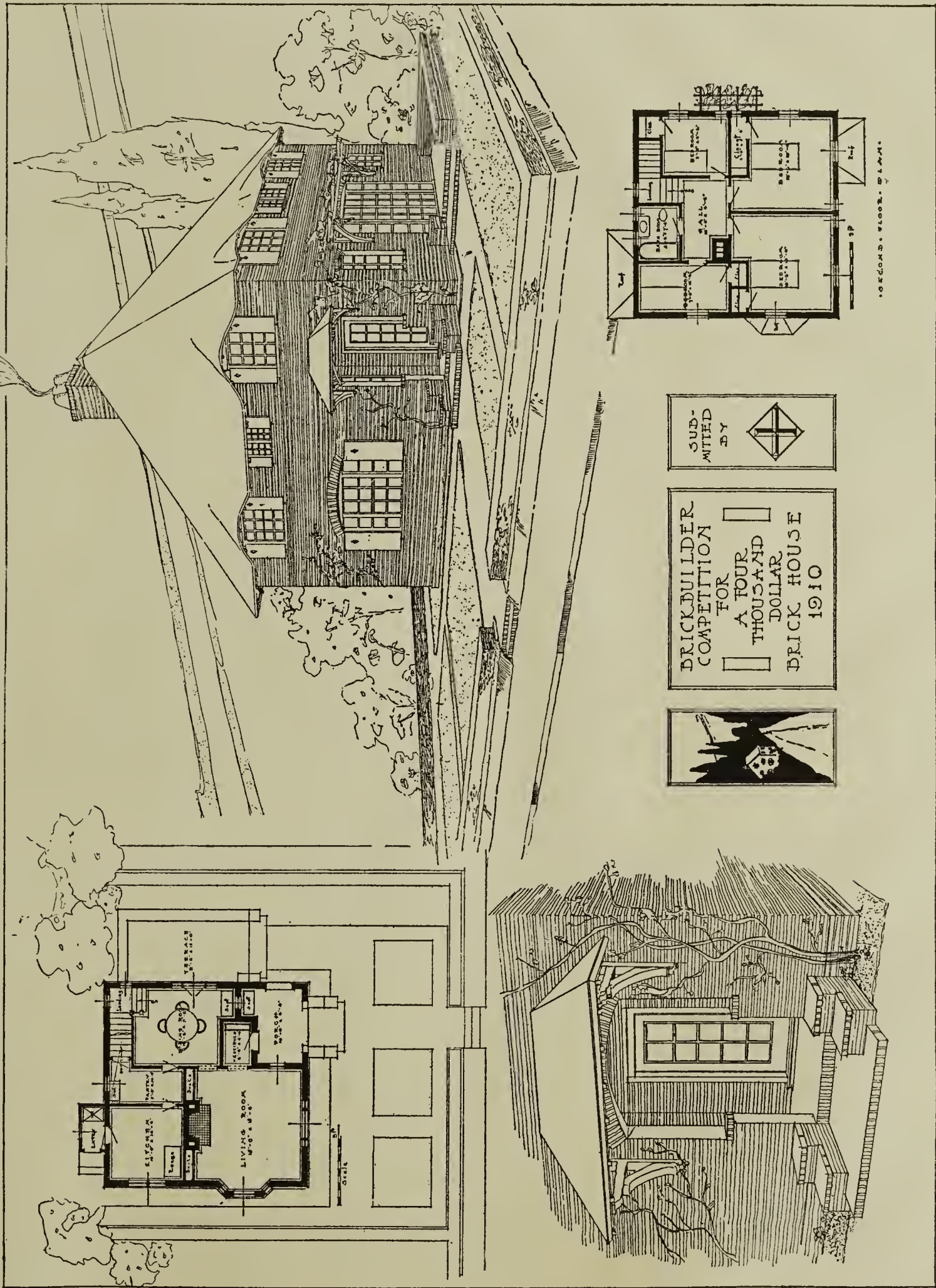


THE HOUSE

COMPETITION



THE ENTRANCE

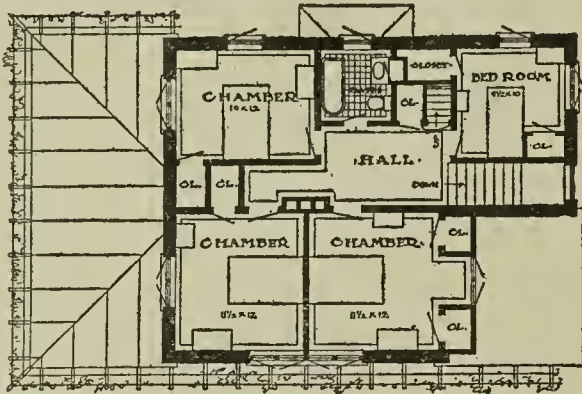


SUBMITTED BY

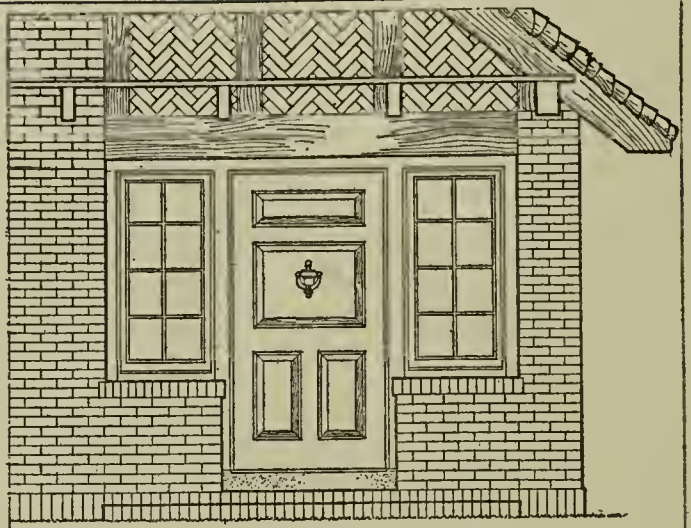
BRICKBUILDER
COMPETITION
FOR
A FOUR
THOUSAND
DOLLAR
BRICK HOUSE
1910



DESIGN BY FRANK N. ROBERTS
122 Ames Building, Boston, Mass.

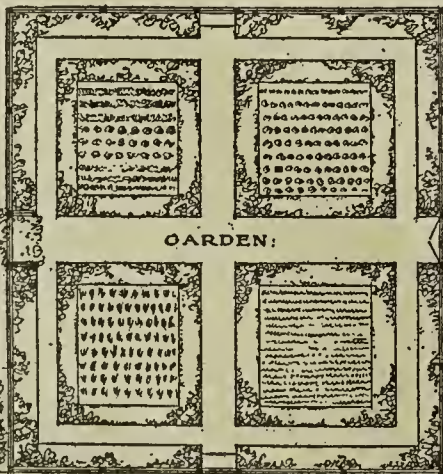
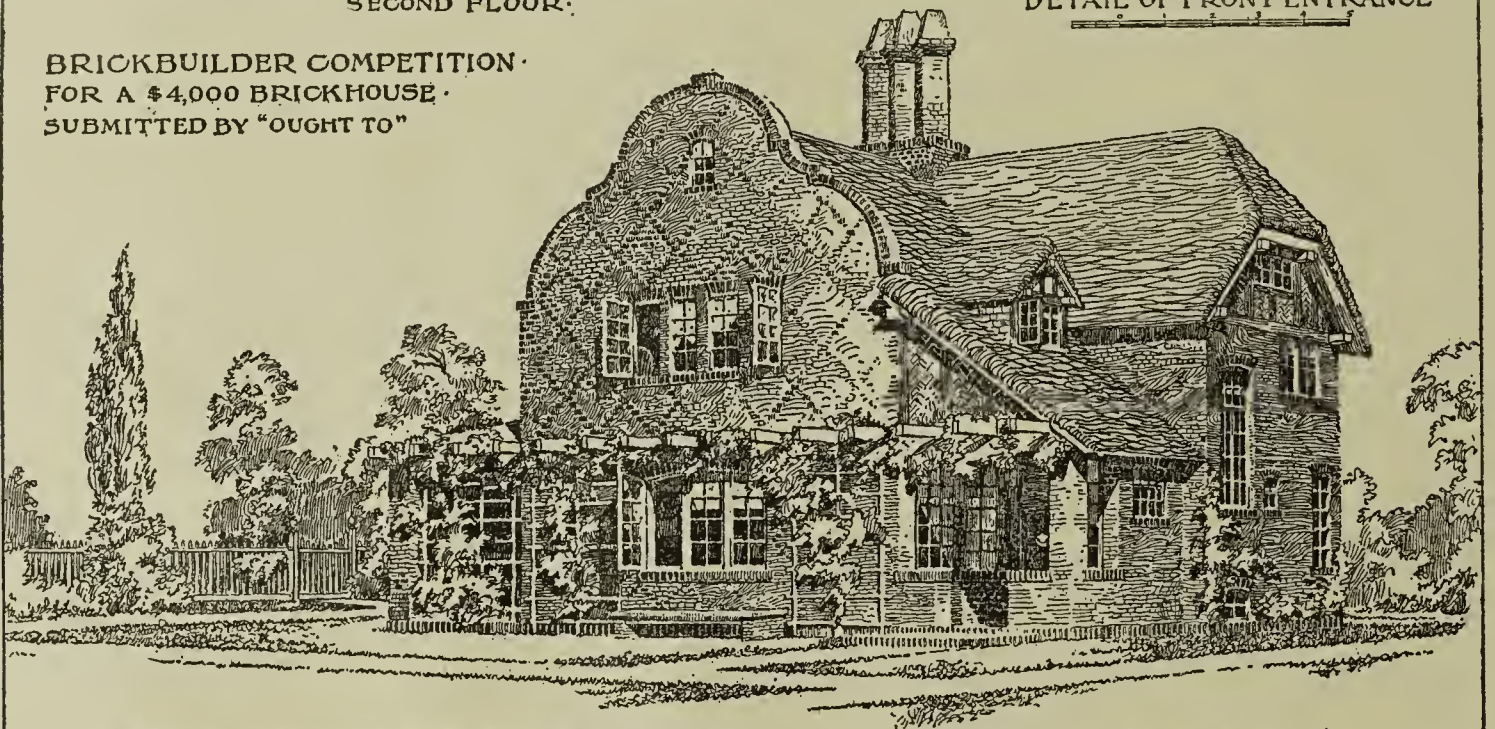


SECOND FLOOR.

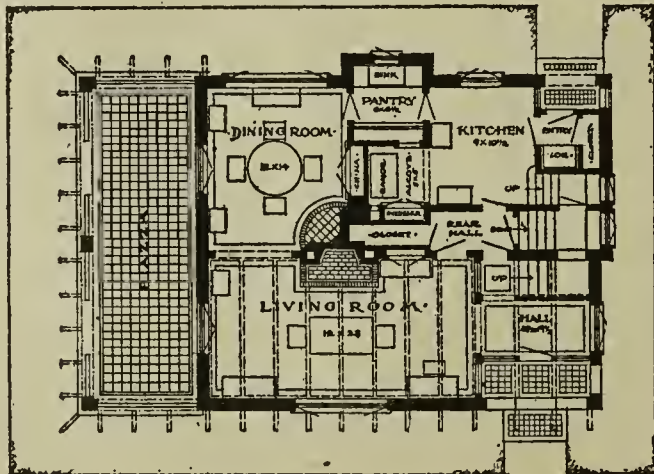


DETAIL OF FRONT ENTRANCE

BRICKBUILDER COMPETITION.
FOR A \$4,000 BRICKHOUSE.
SUBMITTED BY "OUGHT TO"



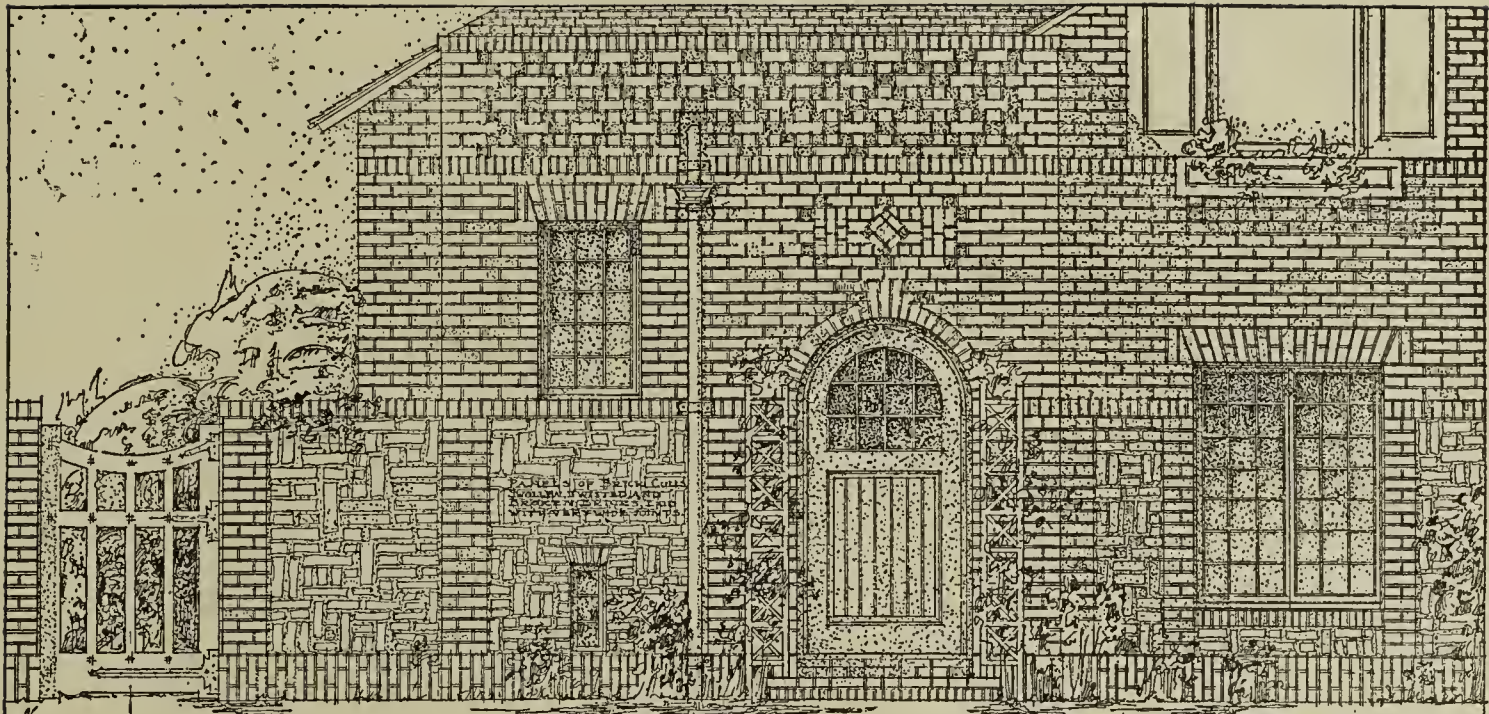
GARDEN:



FIRST FLOOR

SCALE OF PLANS.

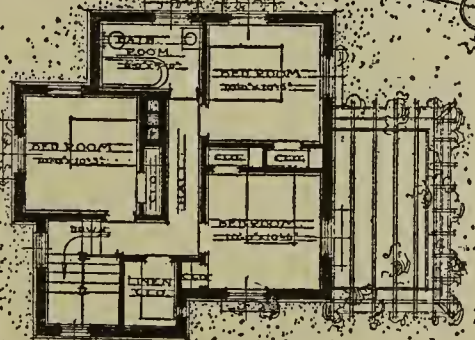
DESIGN BY EDWIN R. CLARK
Chelmsford, Mass.



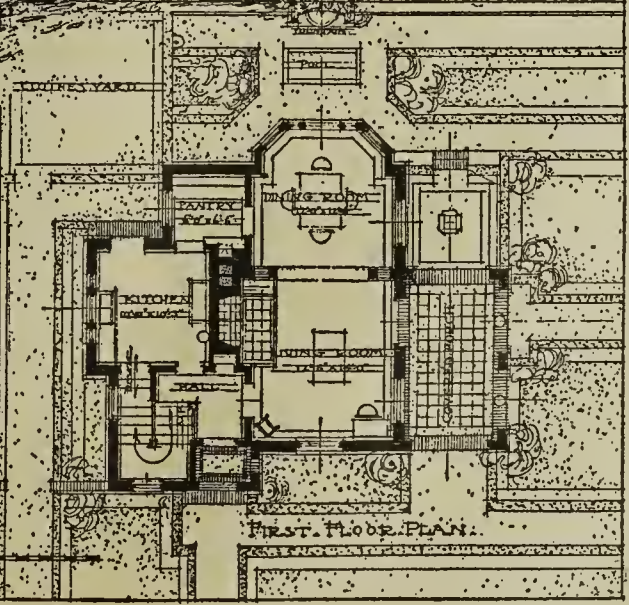
DETAIL OF ENTRANCE.
SCALE 1/2" = 1'-0".



BRICKBUILDER COMPETITION
FOR A
FOUR THOUSAND DOLLAR BRICK HOUSE.



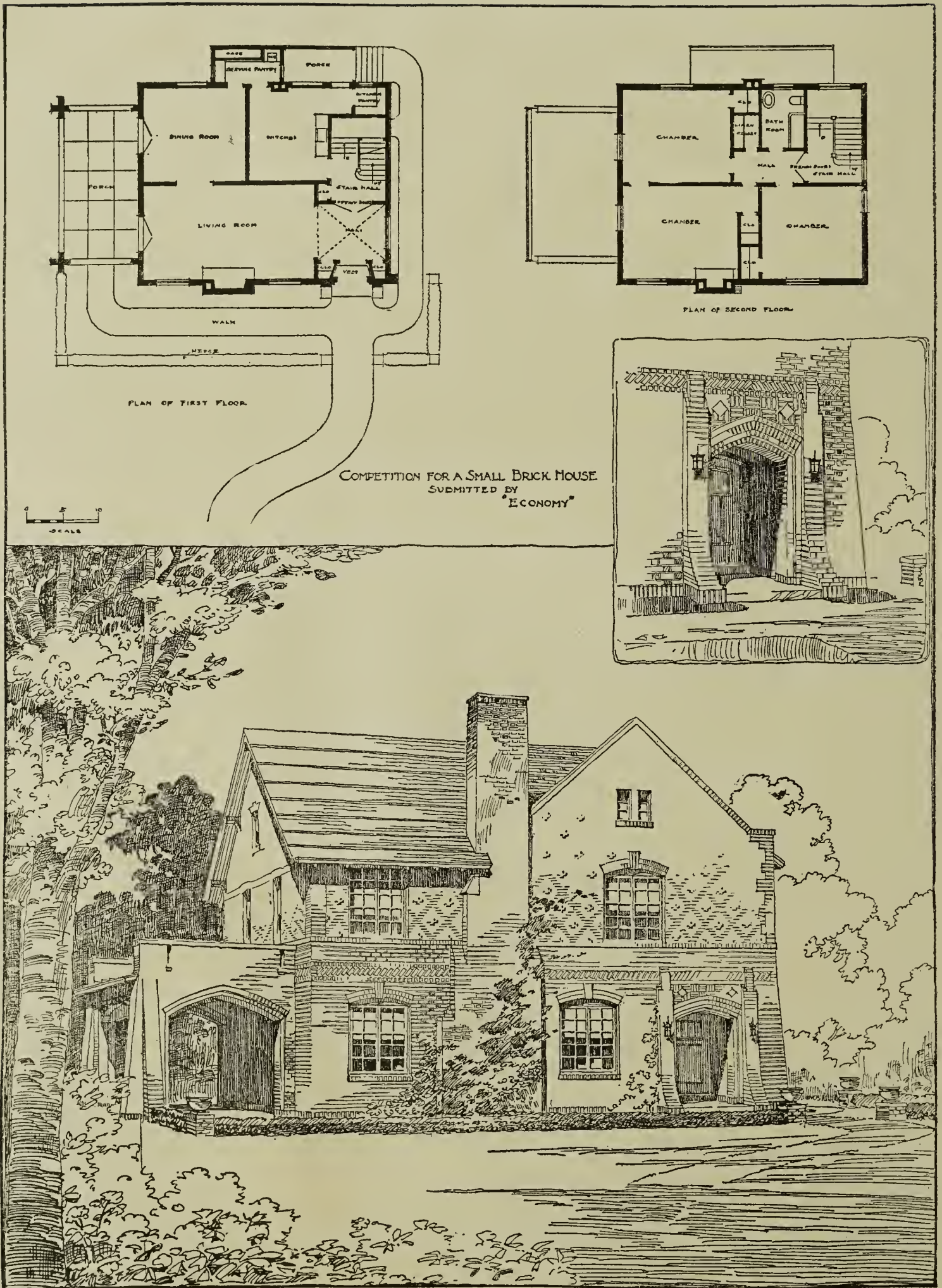
SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

SCALE.

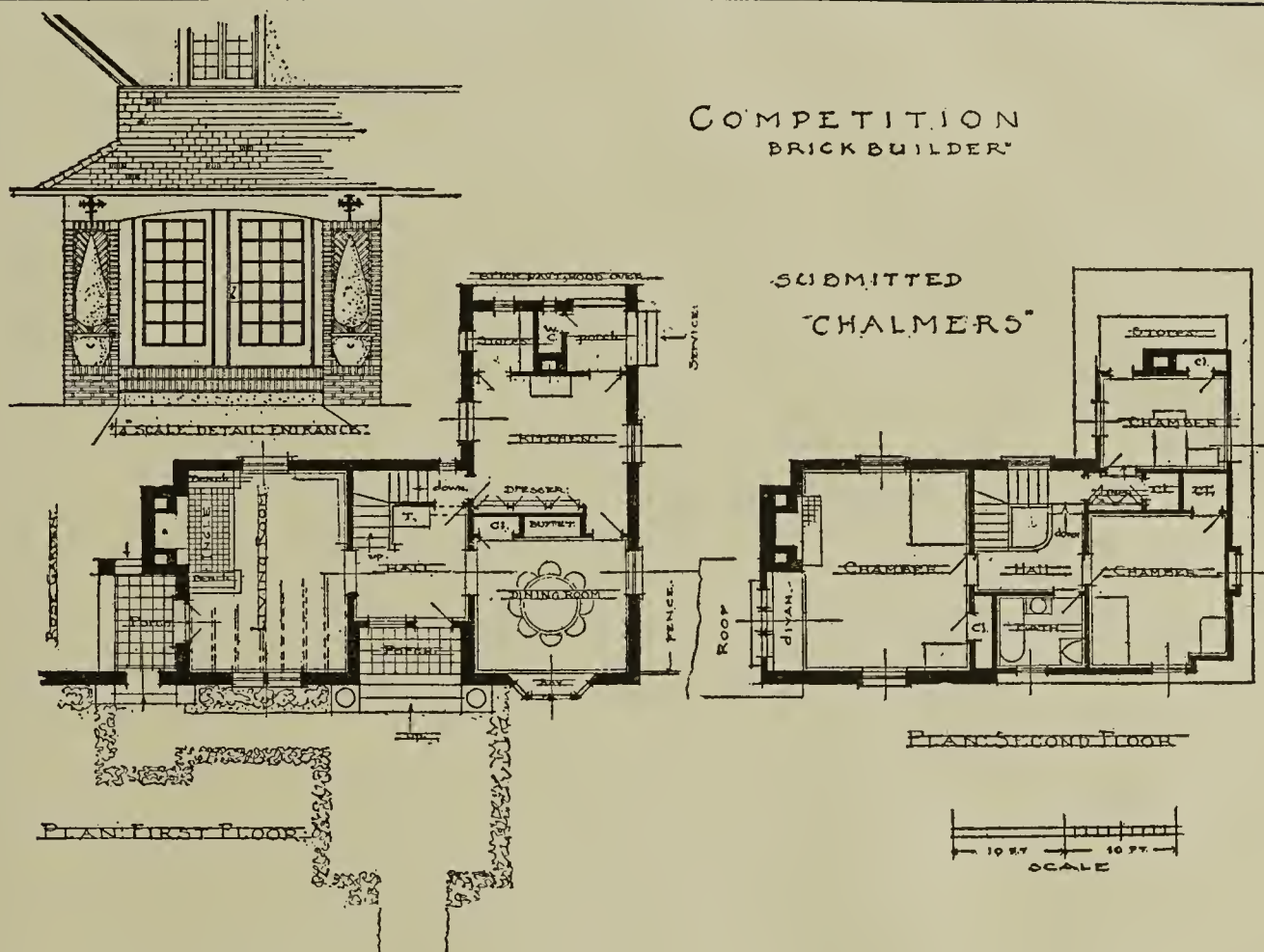




DESIGN BY J. S. ADKINS
4238 Floral Avenue, Norwood, Ohio

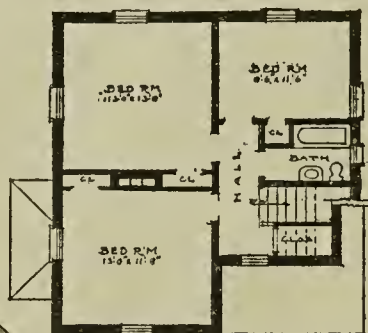
COMPETITION
BRICK BUILDER

SUBMITTED
"CHALMERS"

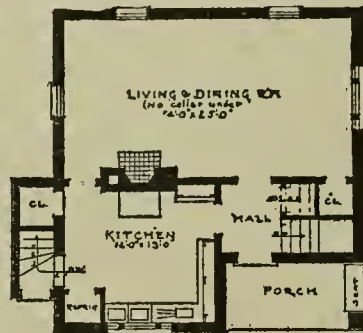


PERSPECTIVE

SCALE IN FEET
FOR DETAIL

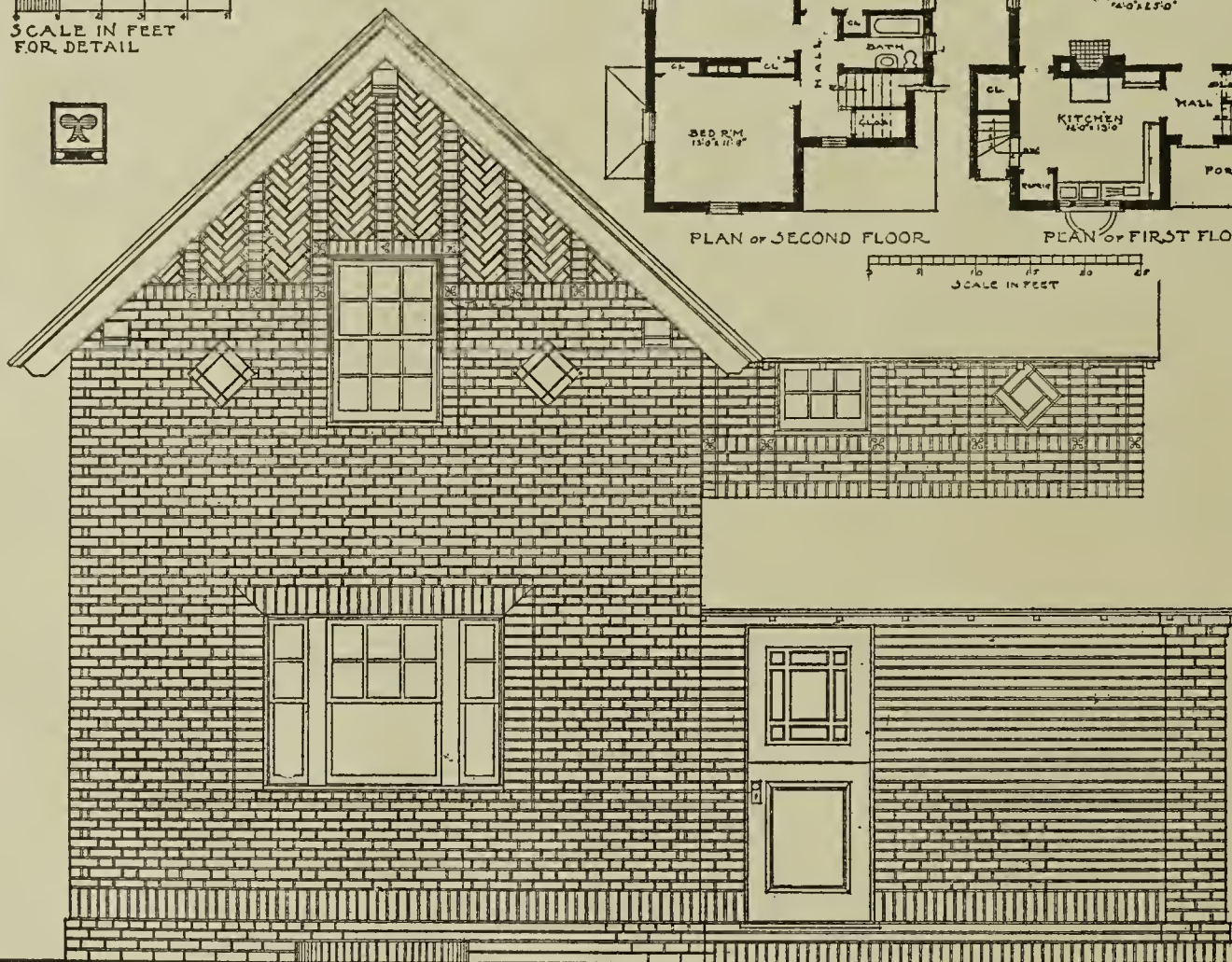


PLAN OF SECOND FLOOR

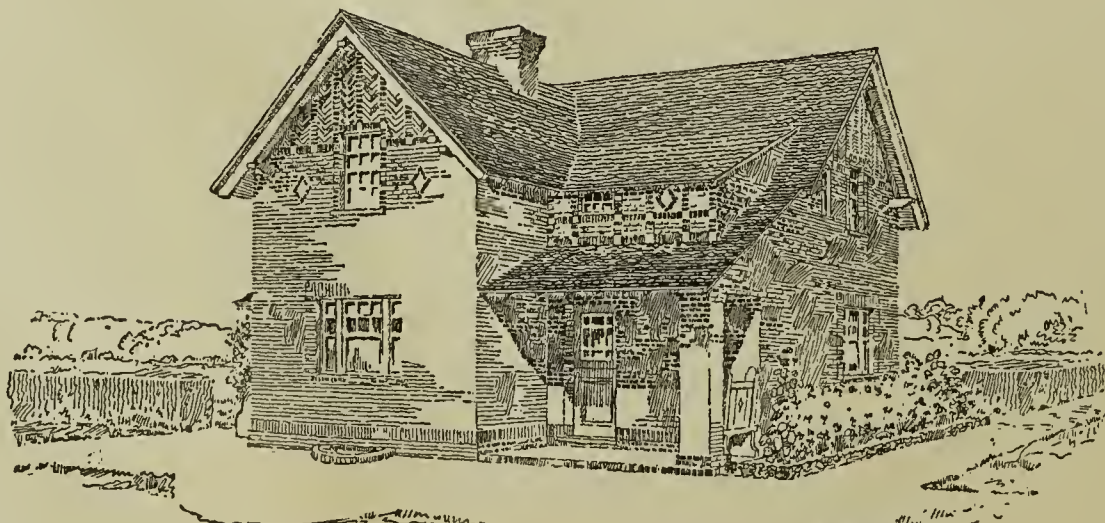


PLAN OF FIRST FLOOR

SCALE IN FEET

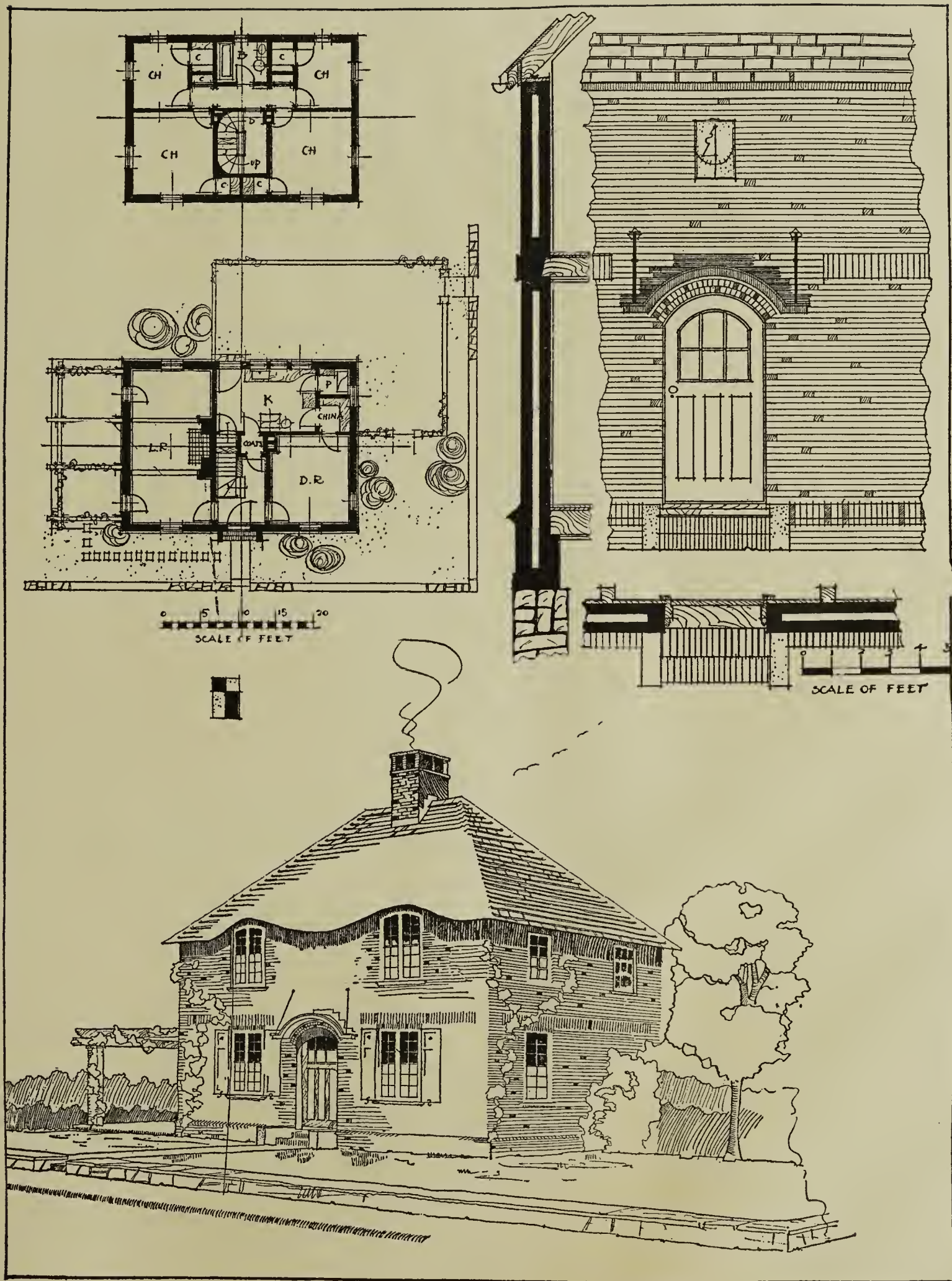


ELEVATION

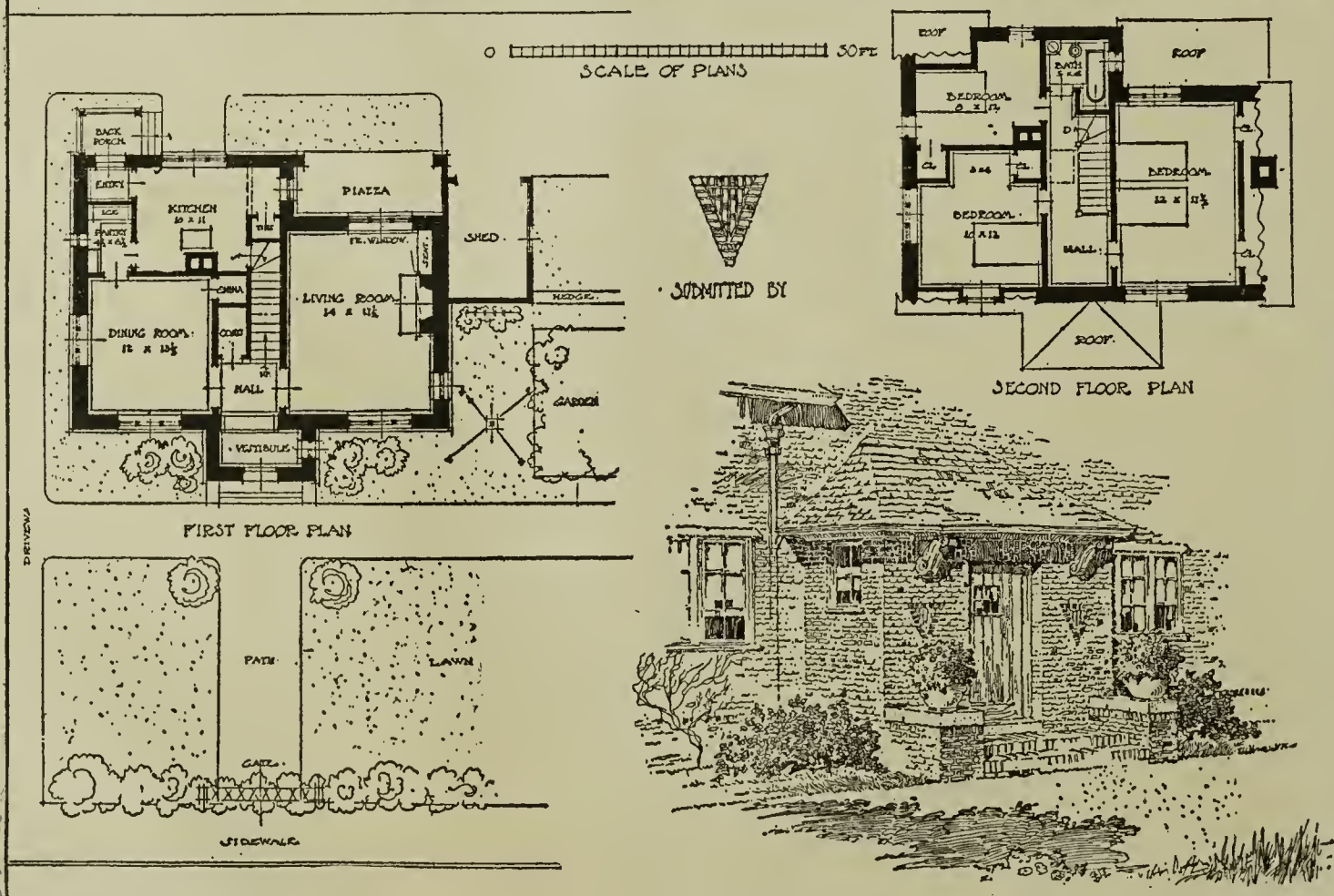
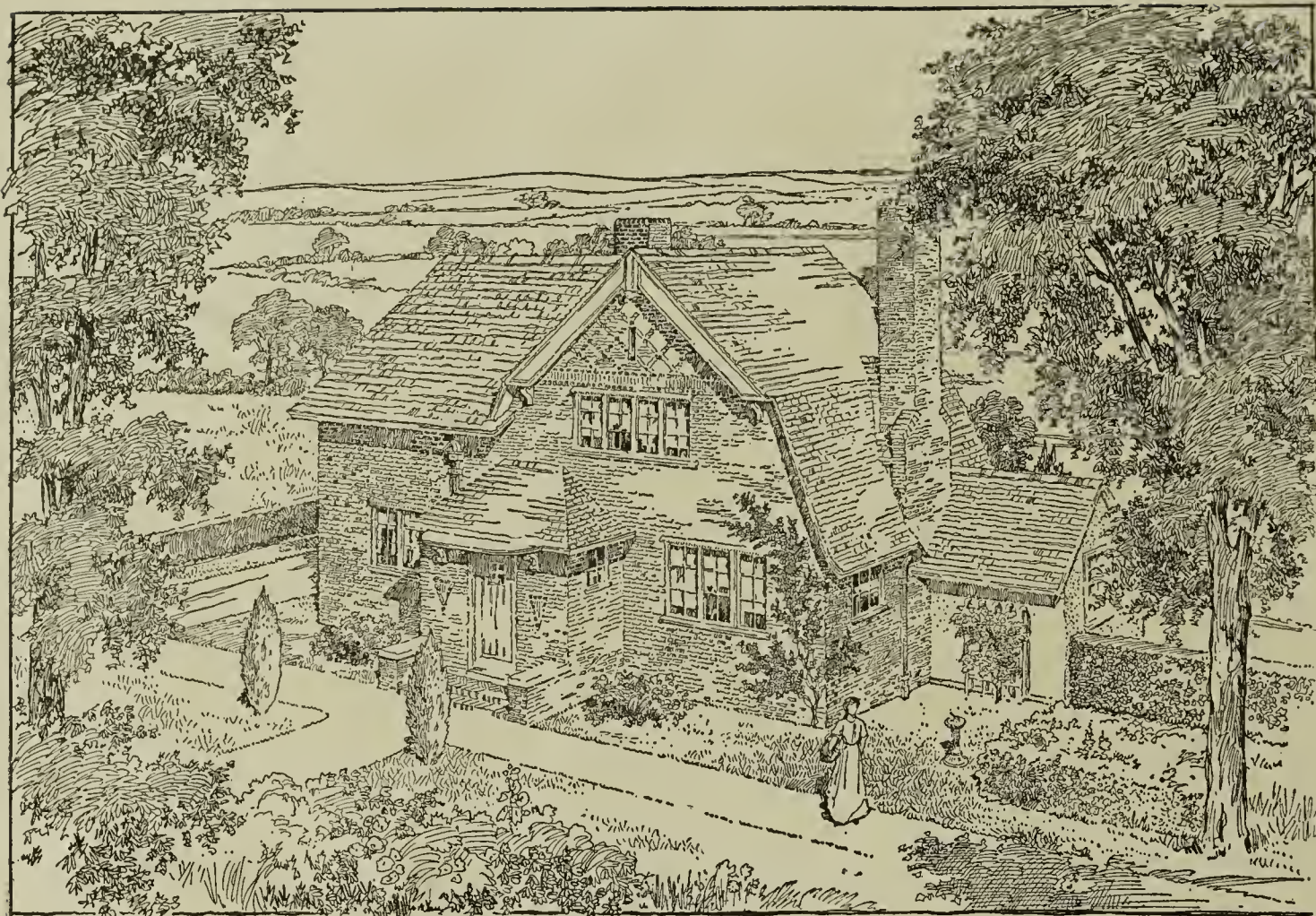


BRICKBUILDER
COMPETITION FOR A
SMALL BRICK HOUSE

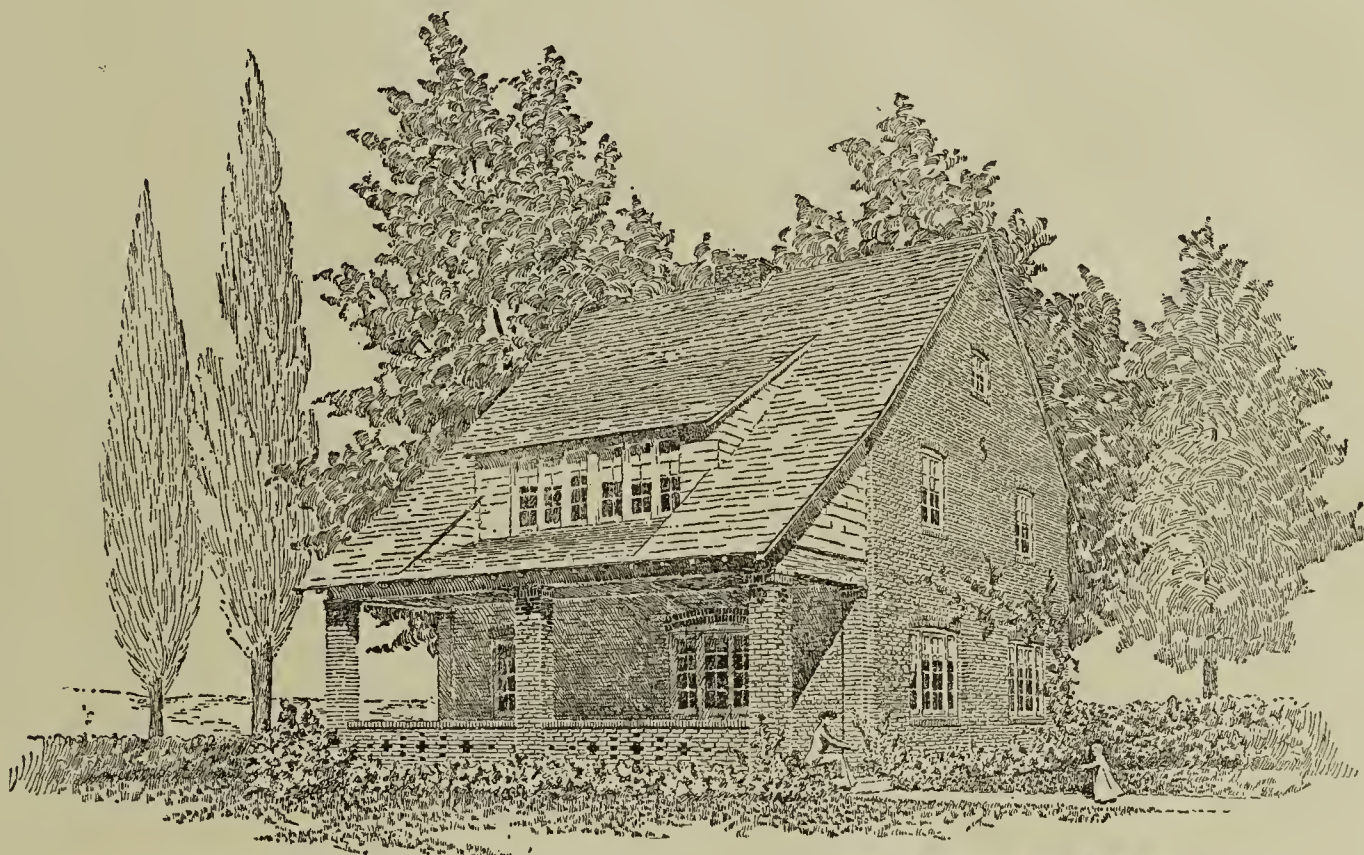
DESIGN BY WALTER D. BLAIR
281 Fifth Avenue, New York, N. Y.



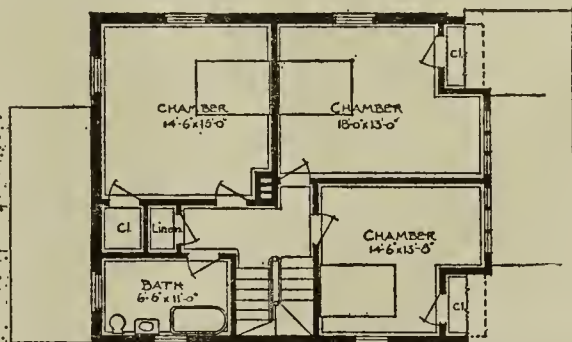
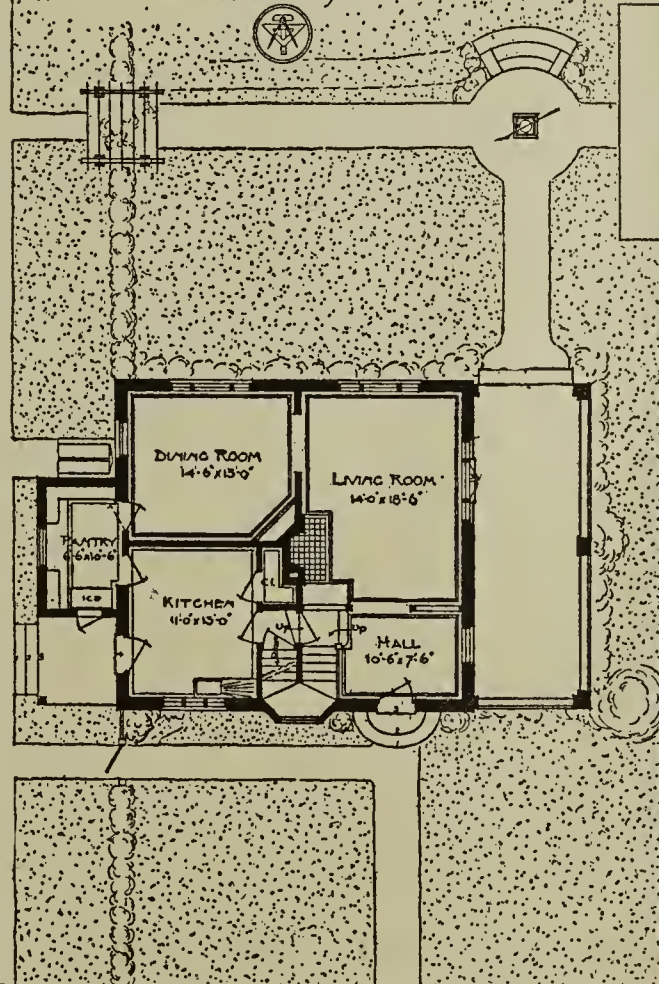
DESIGN BY GRIFFIN H. SIMS
73 Tremont Street, Boston, Mass.



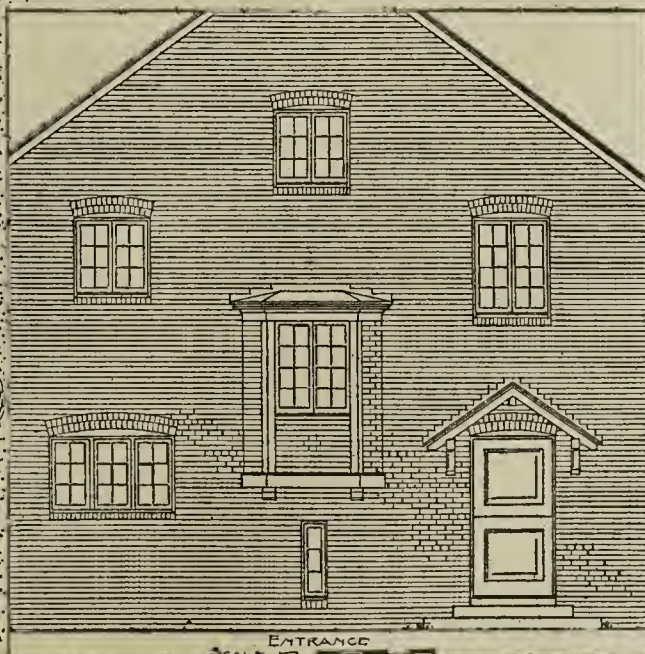
DESIGN BY W. CORNELL APPLETON
380 Ward Street, Newton Centre, Mass.



THE BRICKBUILDER COMPETITION
~ JUNE 1 • 1910 ~



PLAN OF SECOND FLOOR
SCALE
1" = 6'-0"

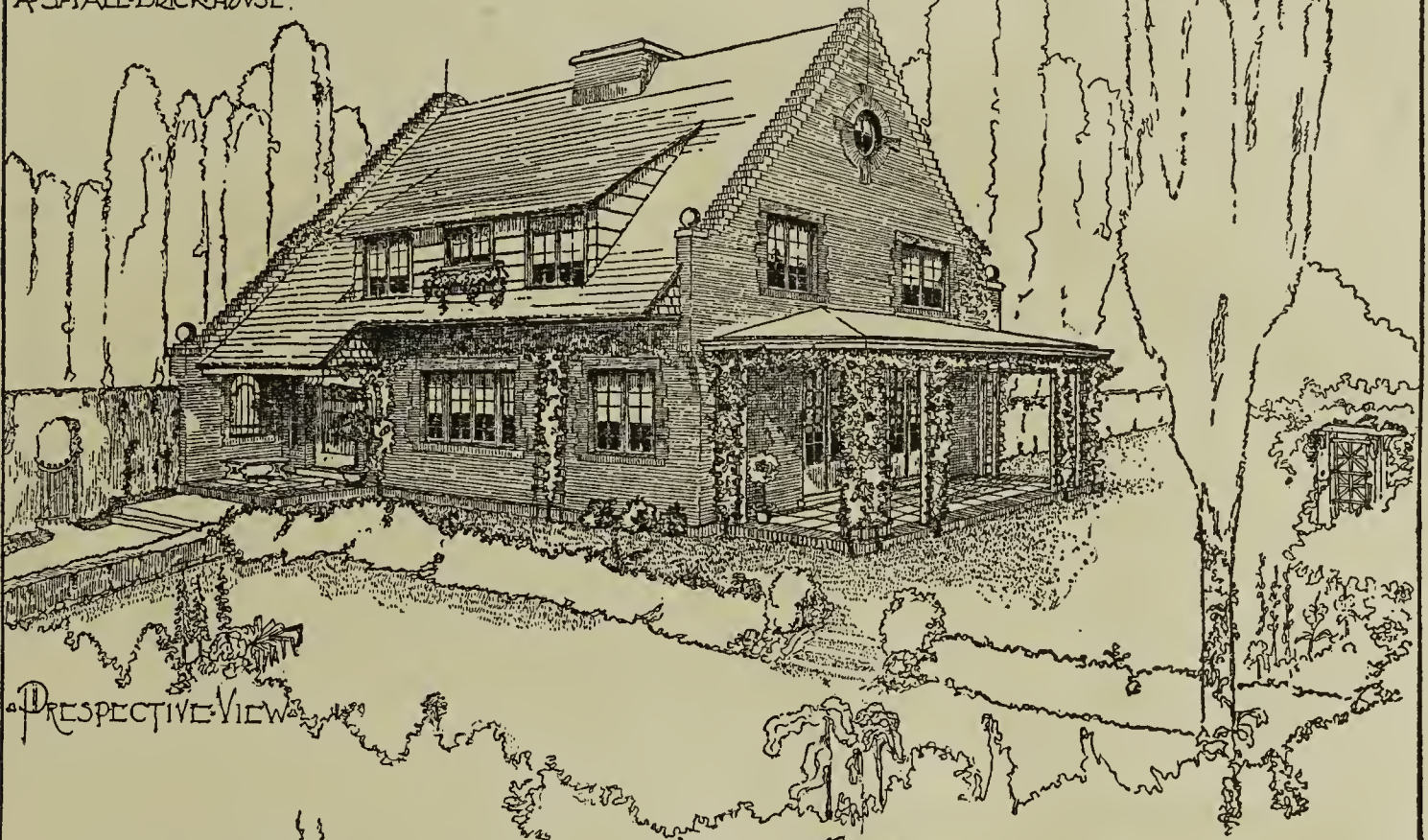


DESIGN BY CHARLES H. STRATTON
Paris, Ill.

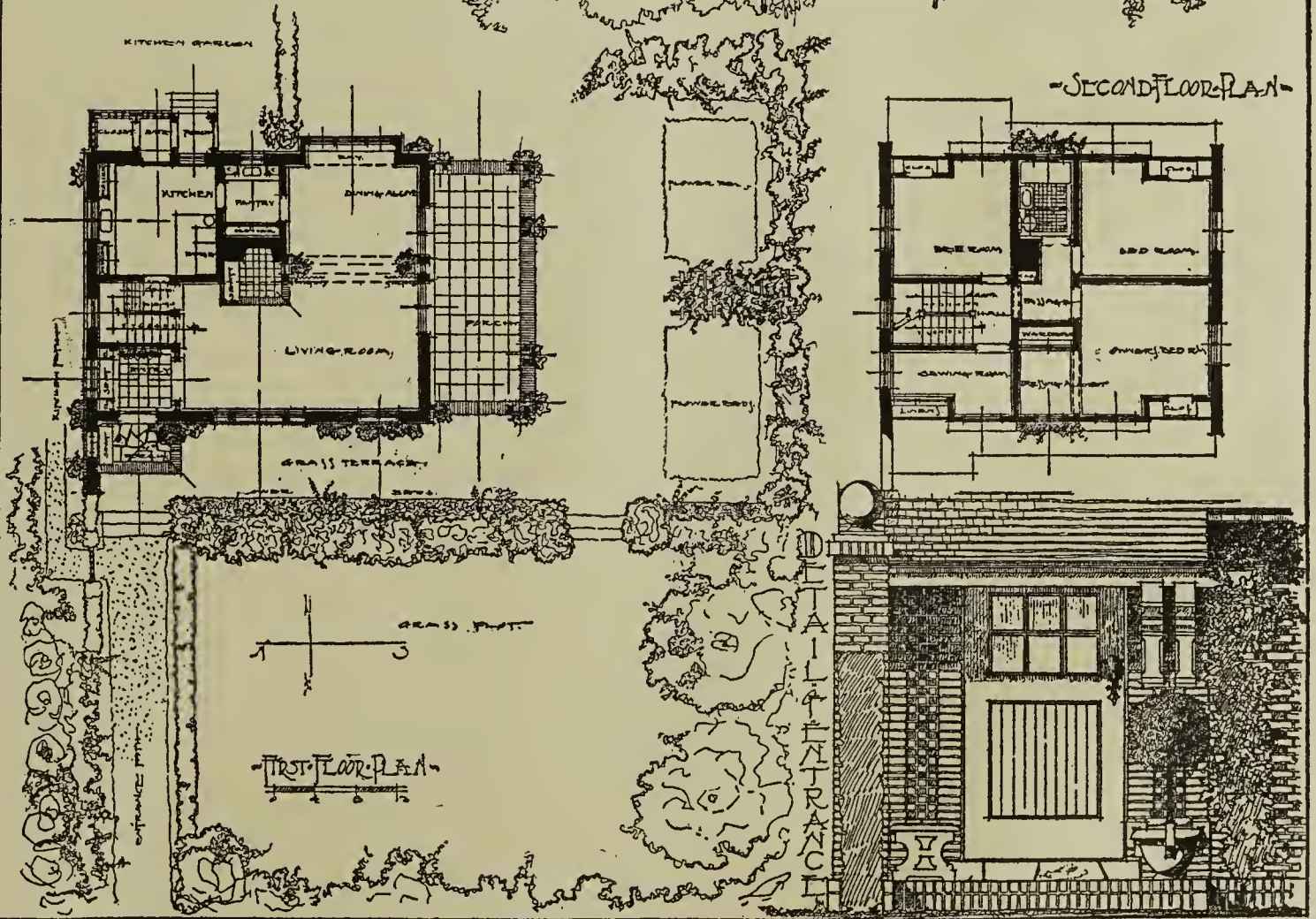
BRICK-BUILDER COMPETITION

A SMALL BRICK HOUSE

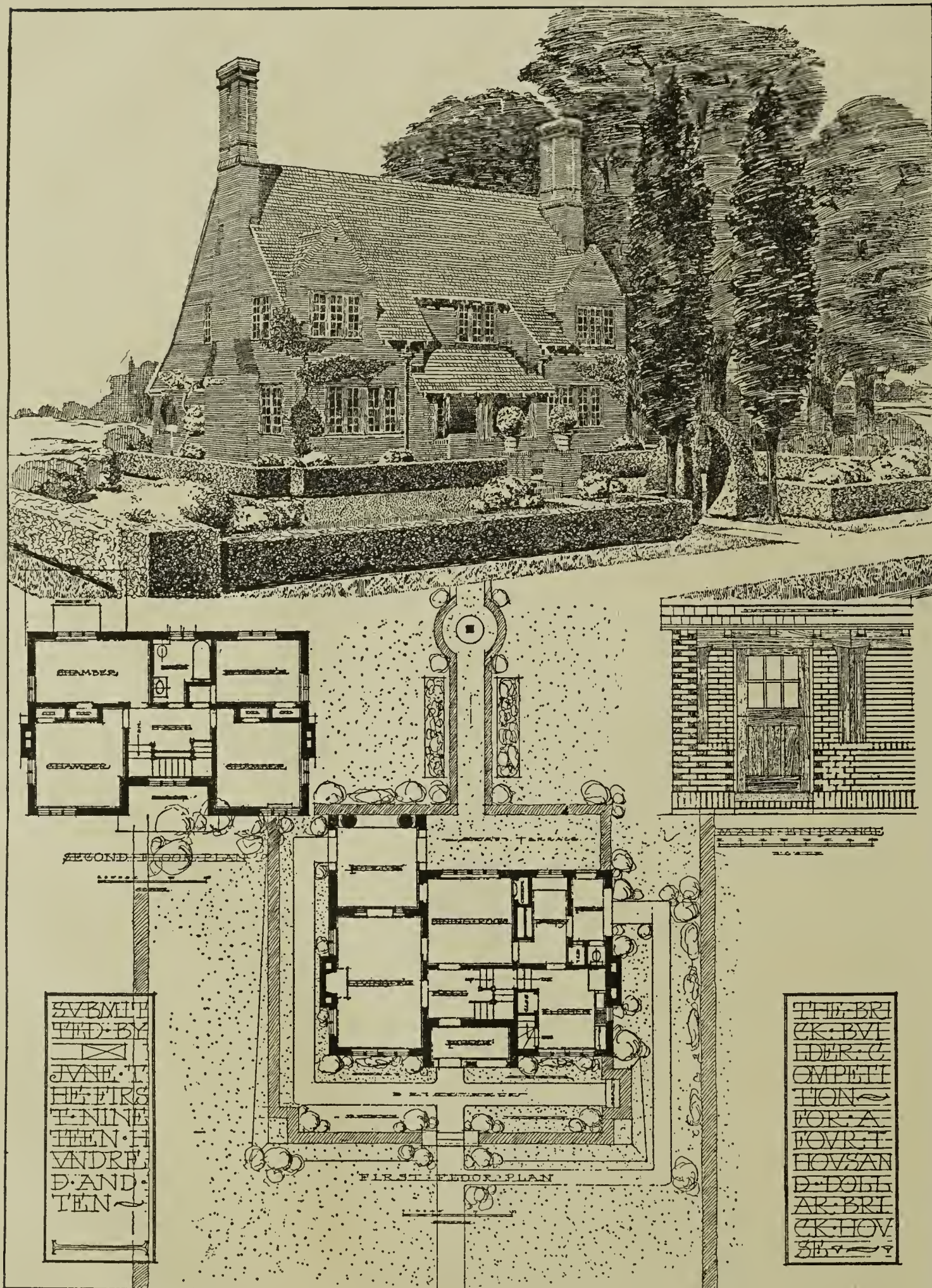
SUBMITTED BY
"DILLIKIA"



PERSPECTIVE VIEW



DESIGN BY W. S. BESSELL
1170 Broadway, New York, N. Y.

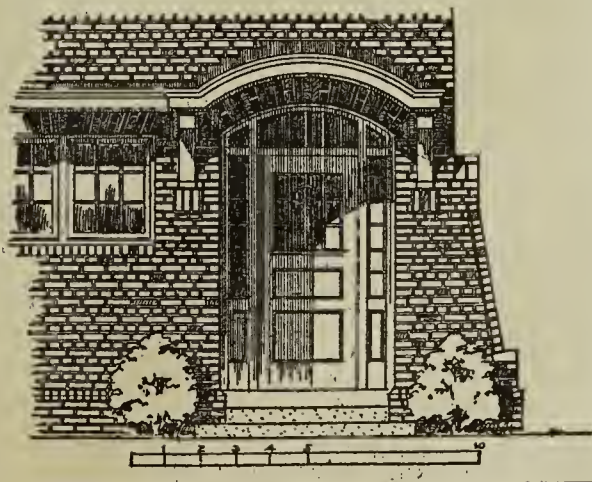
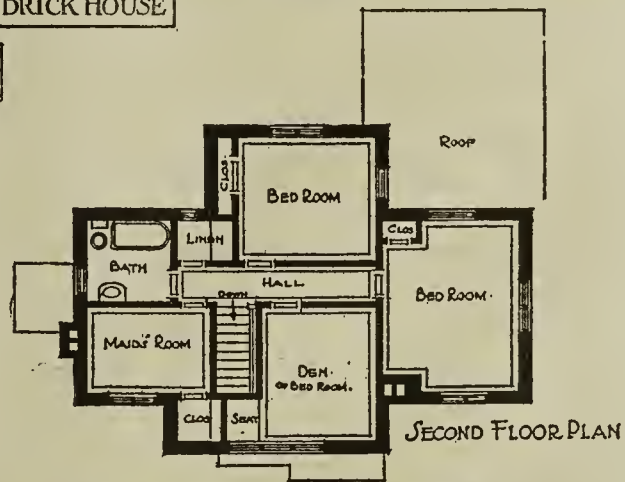
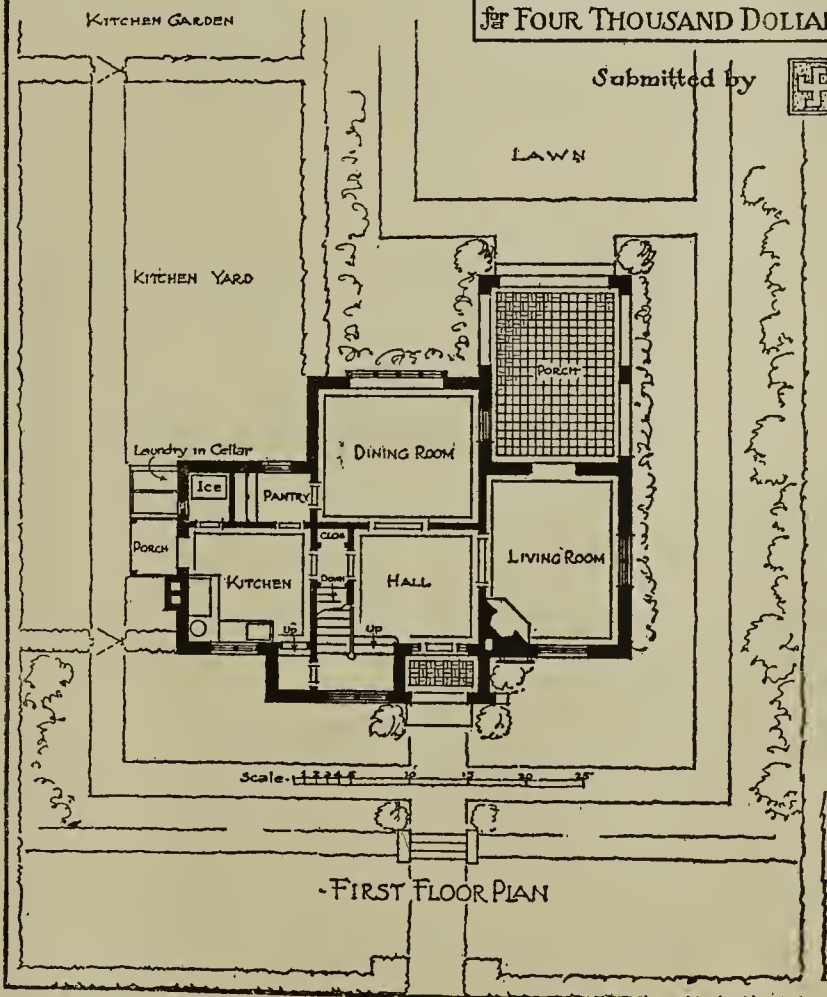


DESIGN BY ROBERT A. TAYLOR
538 Elm St., Camden, N. J.

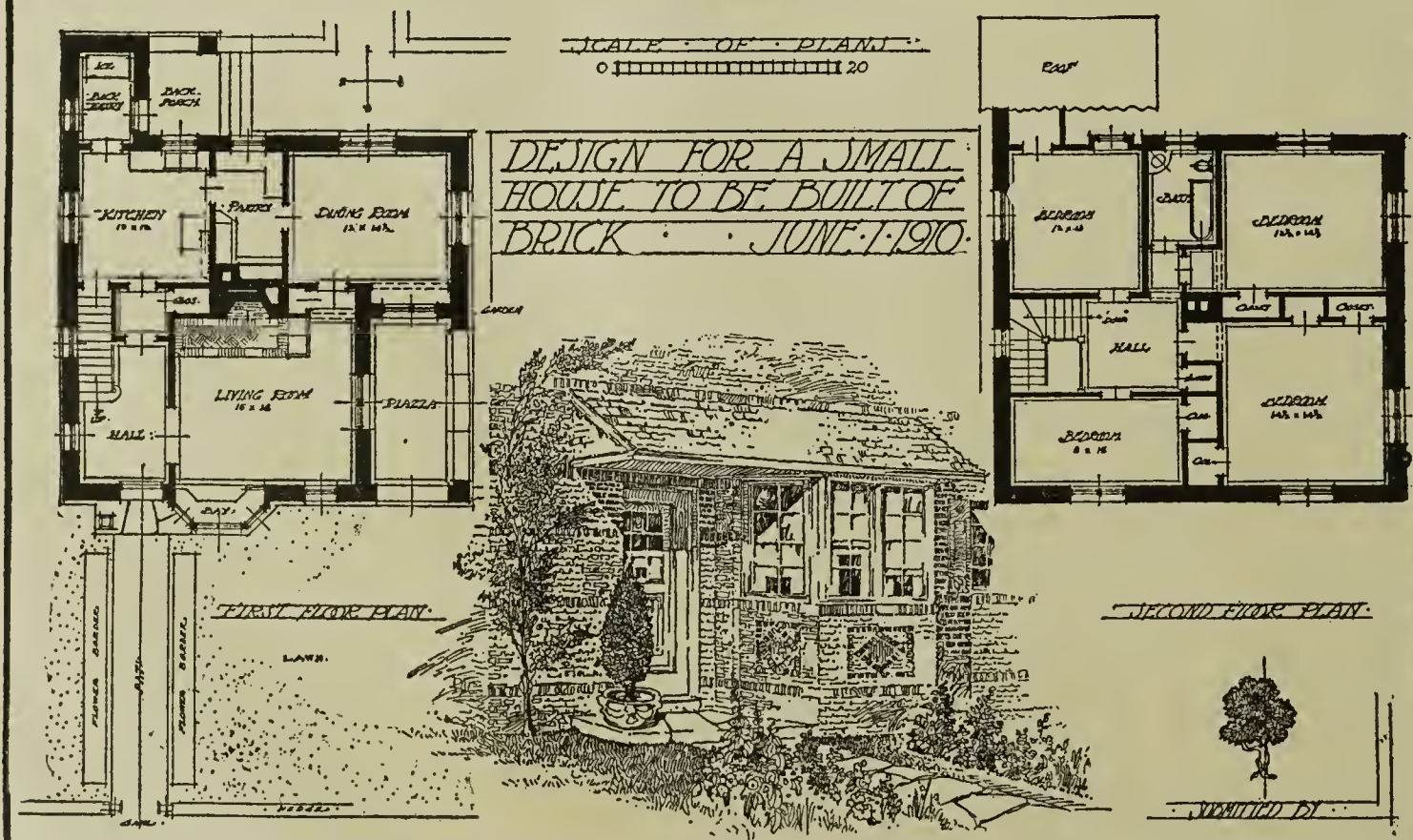


BRICKBUILDER COMPETITION
for FOUR THOUSAND DOLLAR BRICK HOUSE

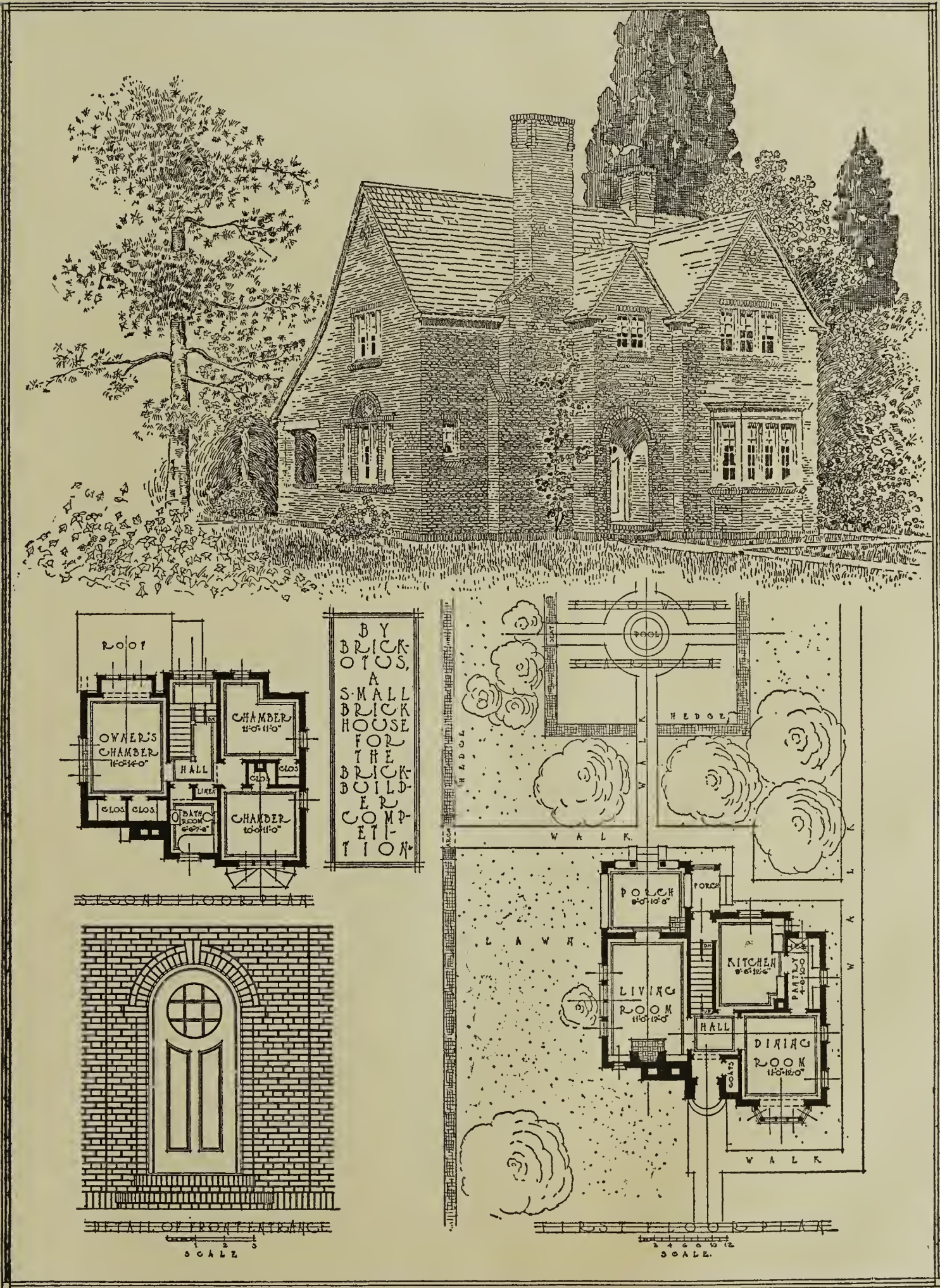
Submitted by



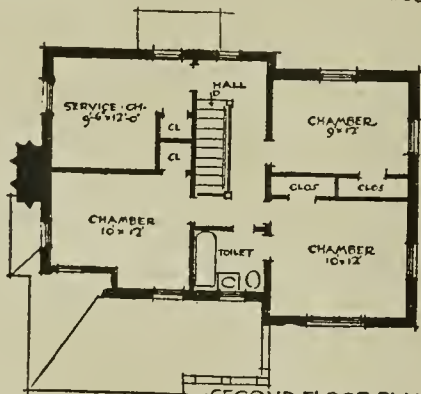
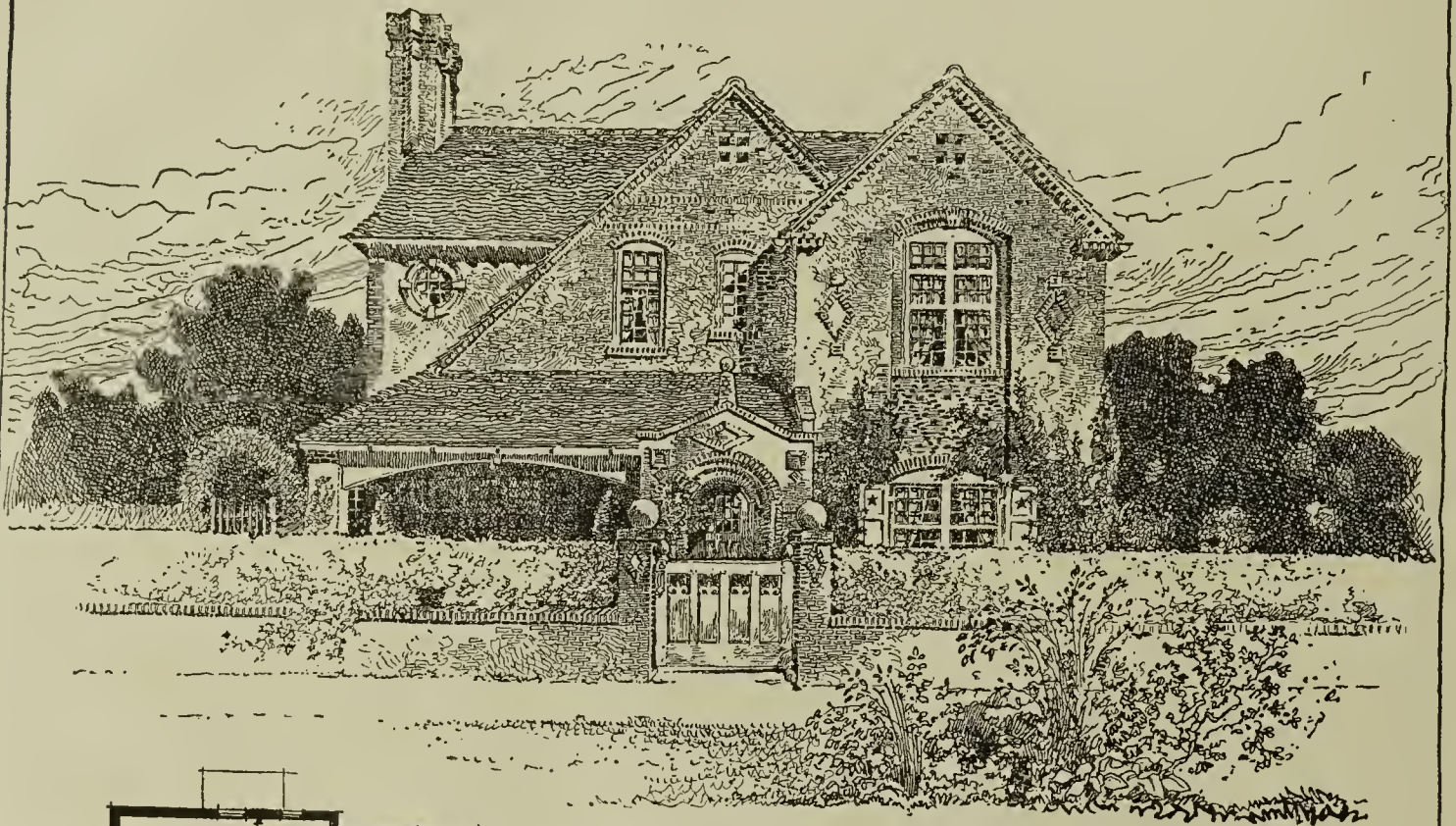
DESIGN BY BENJAMIN F. HENDREN
1061 Drexel Building, Philadelphia, Pa.



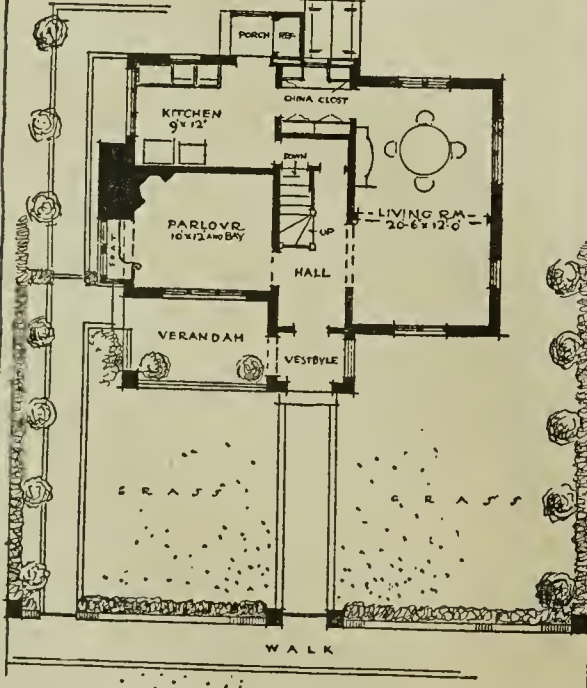
DESIGN BY W. CORNELL APPLETON
380 Ward Street, Newton Centre, Mass.



DESIGN BY OSCAR T. LANG
 3753 Upton Avenue, North, Minneapolis, Minn.



SECOND-FLOOR PLAN.



FIRST-FLOOR PLAN.

ROADWAY SCALE



SECTION THRO' ARCH



ELEVATION-FRONT-ENTRANCE.

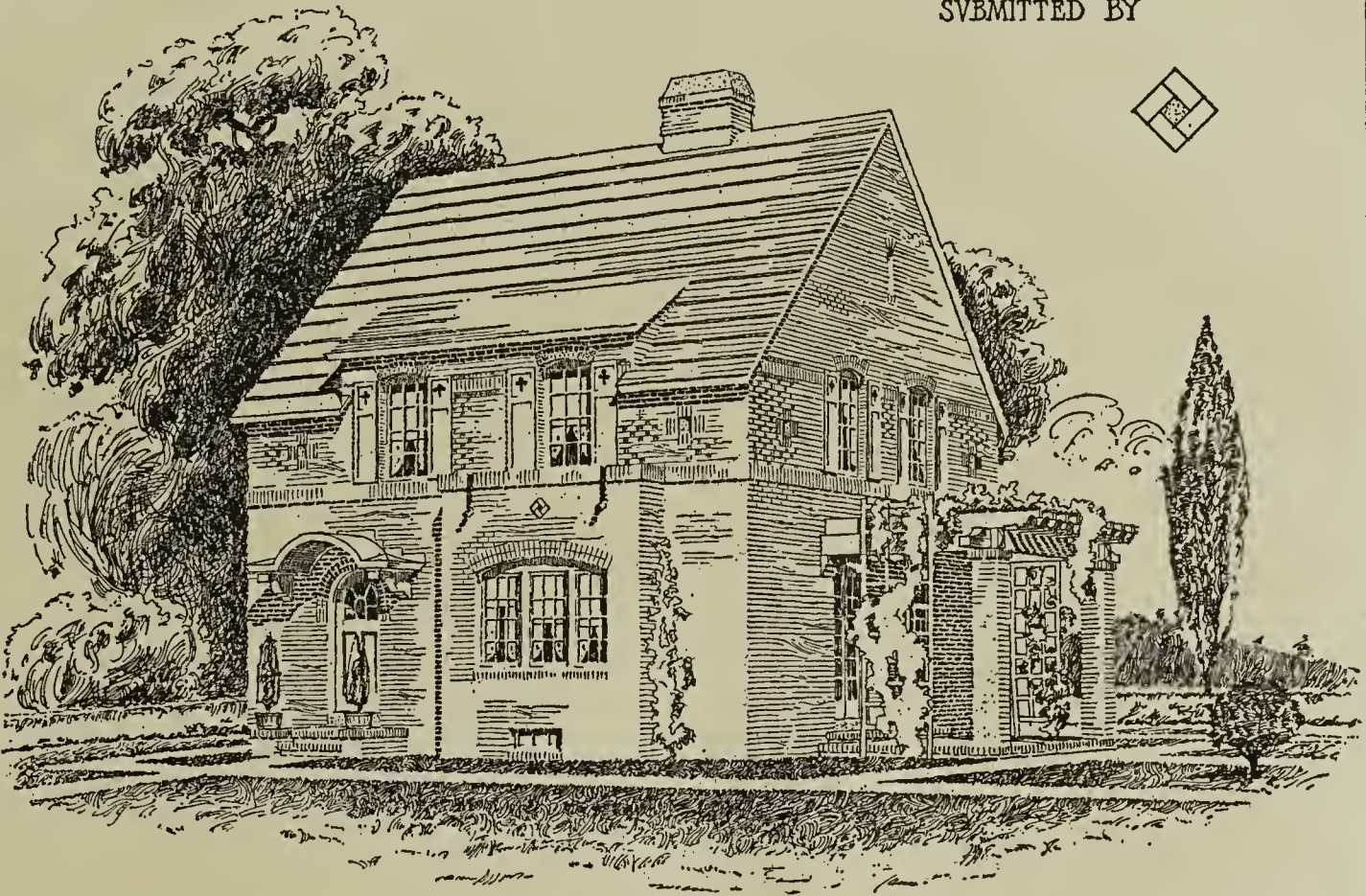
SCALE

BRICKBUILDER COMPTN.
FOR A \$4000 BRICK HOUSE.

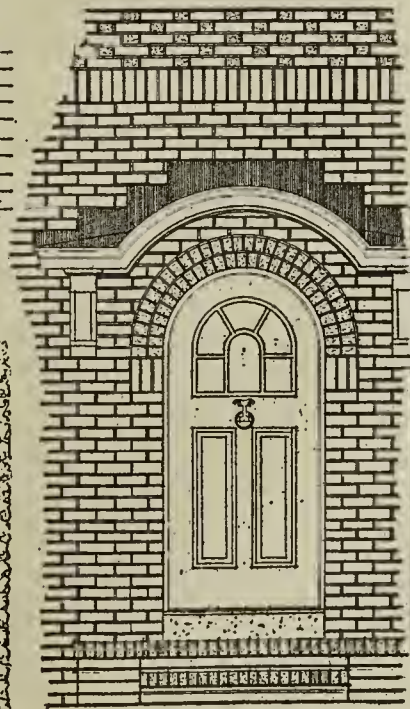
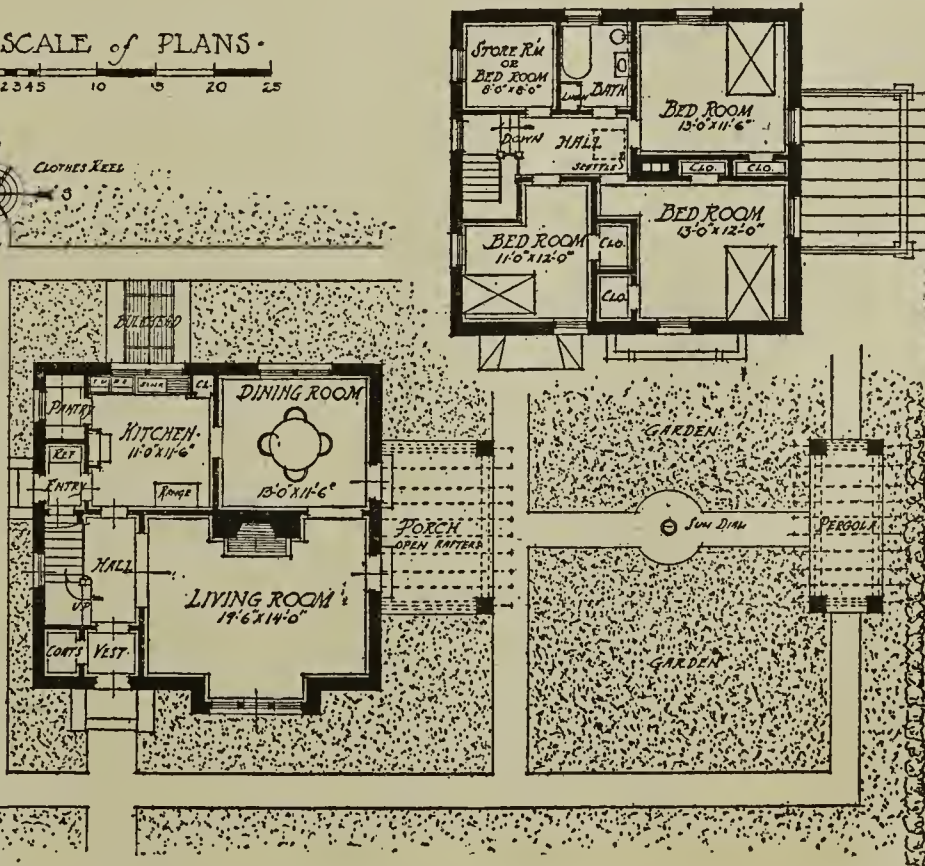


DESIGN BY JOHN J. CRAIG
35 Congress Street, Boston, Mass.

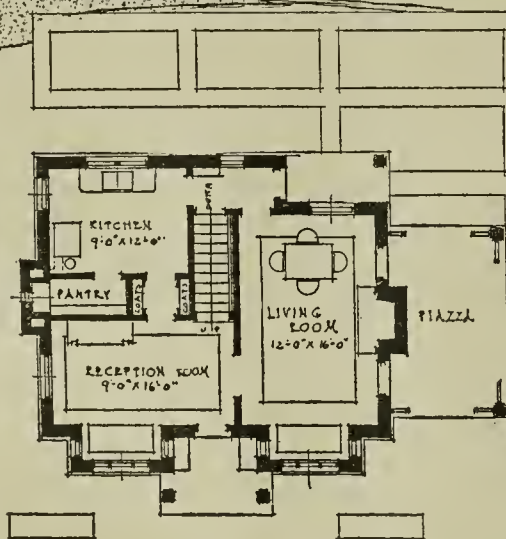
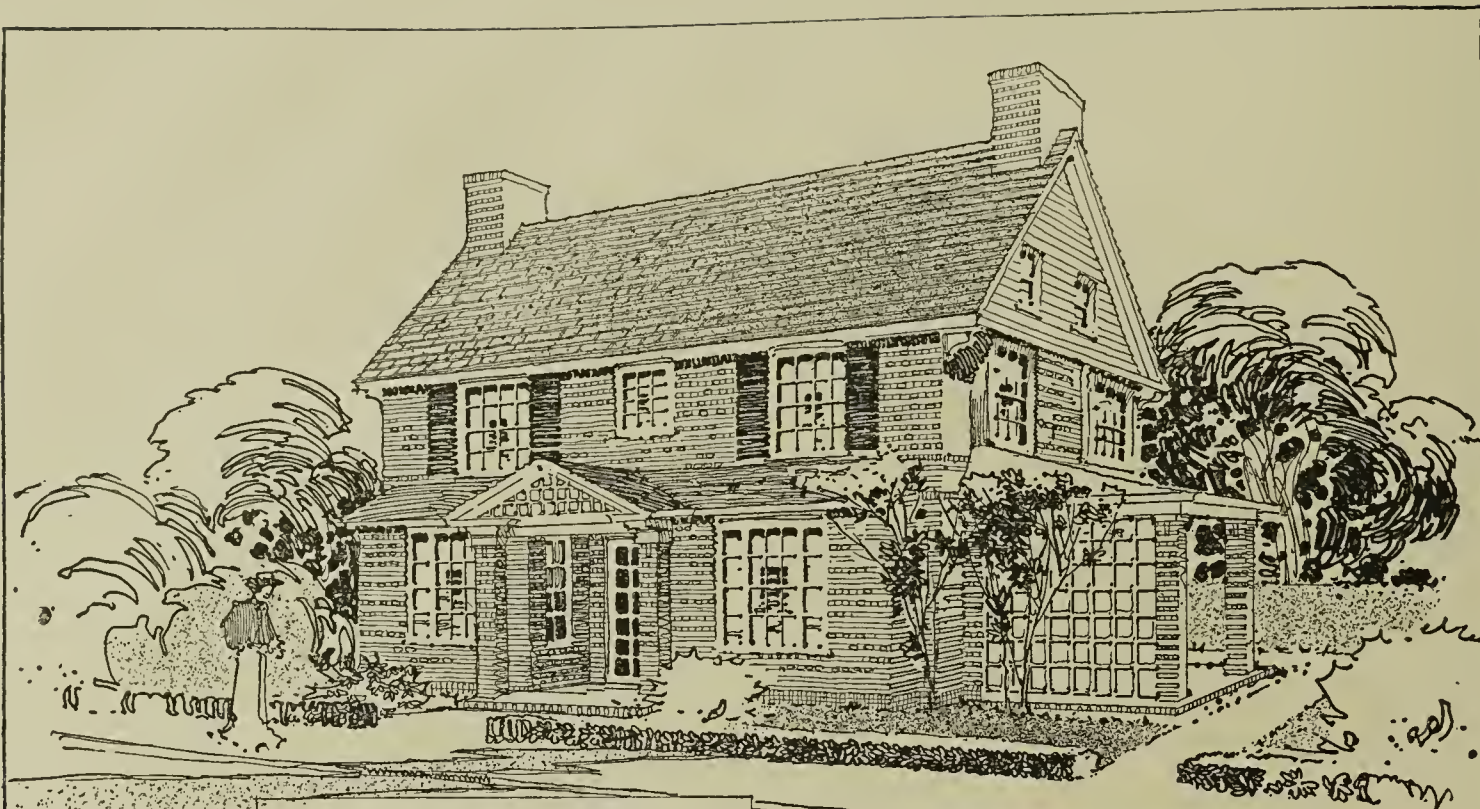
A BRICK HOUSE.
—for—
FOUR THOUSAND DOLLARS.
SUBMITTED BY



SCALE OF PLANS.
0 1 2 3 4 5 10 15 20 25

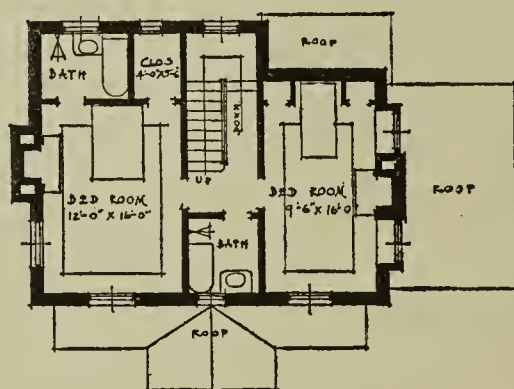


FRONT ENTRANCE
0 1 2 3 4 5

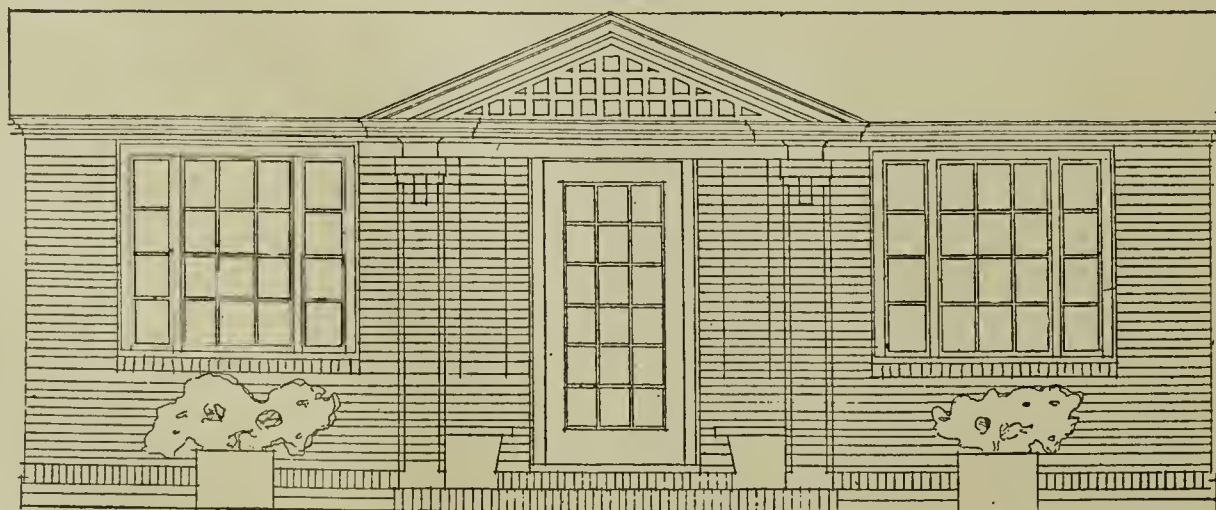


FIRST FLOOR PLAN

NOTE:
TWO BED ROOMS AND STORAGE ROOM IN ATTIC



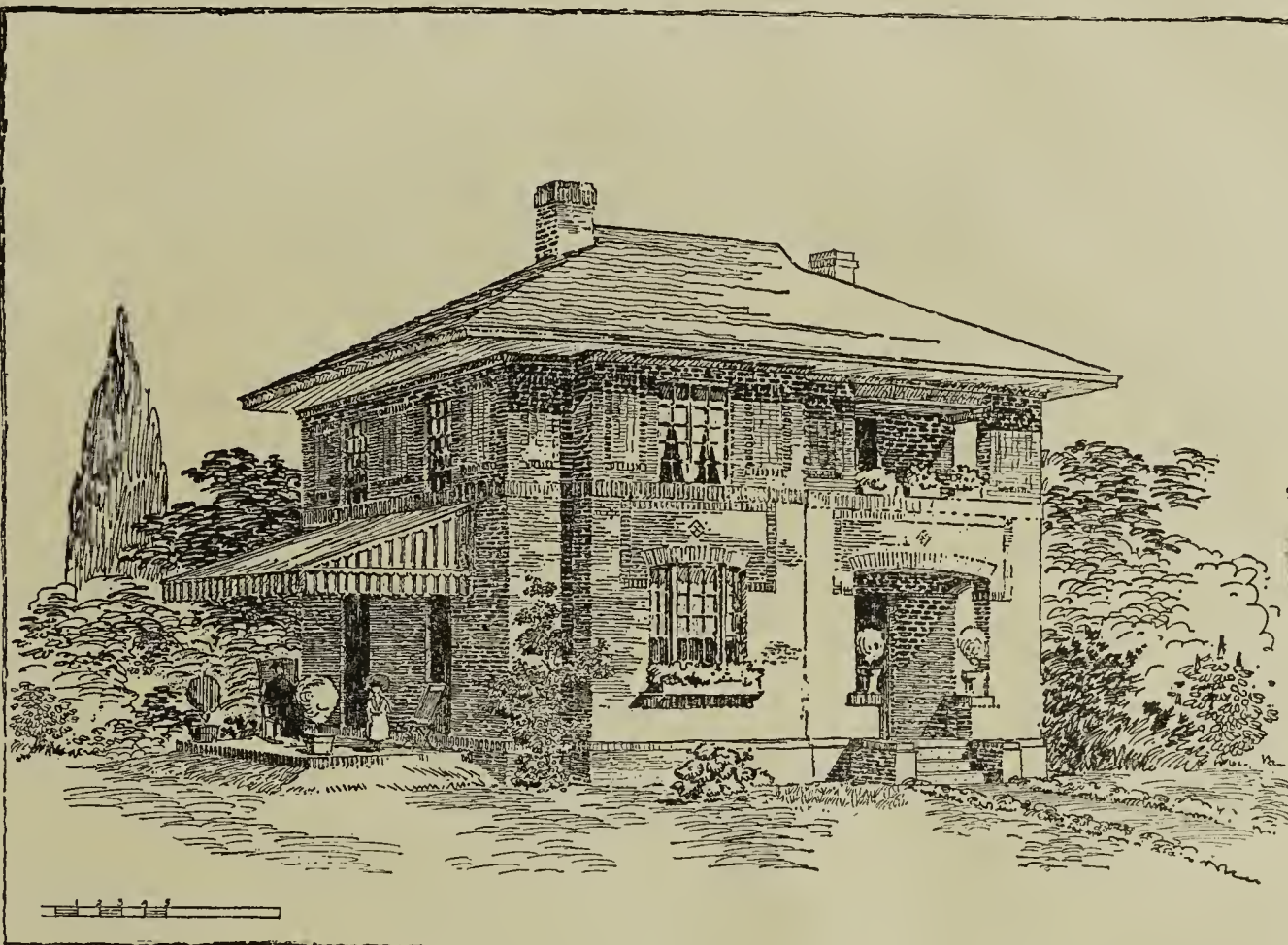
SECOND FLOOR PLAN



4000 DOLLAR BRICKBUILDER HOUSE COMPETITION SUBMITTED BY



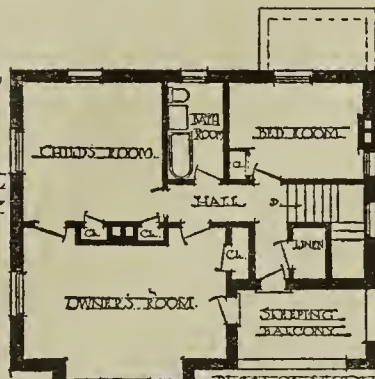
DESIGN BY FREDERICK BOND, Jr., AND HERMAN VOSS
122 Ames Building, Boston, Mass.



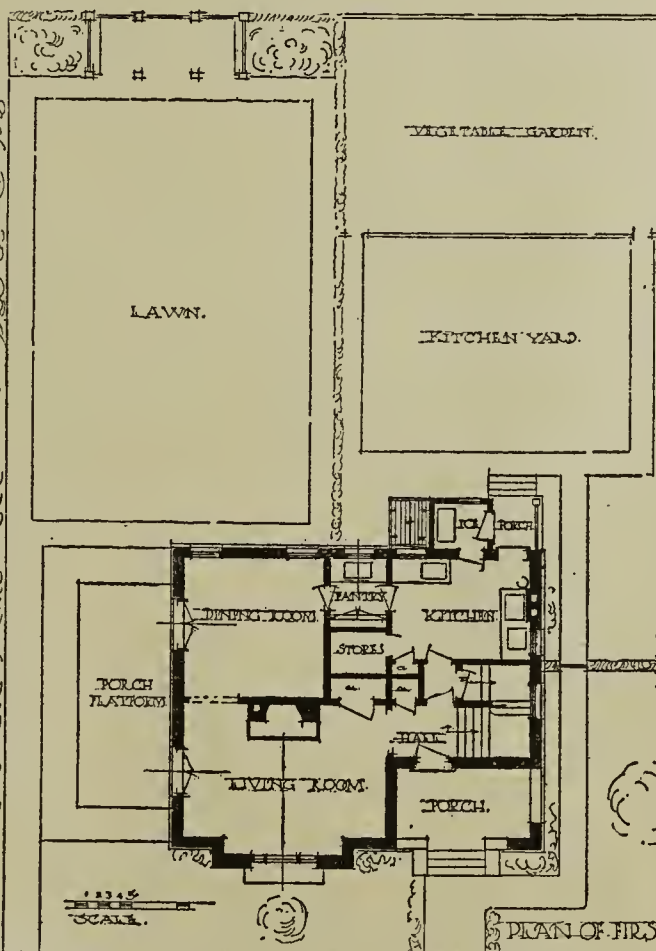
THE BRICKBUILDER COMPETITION.

FOR A SMALL BRICK
HOUSE TO COST NOT
MORE THAN \$4,000.

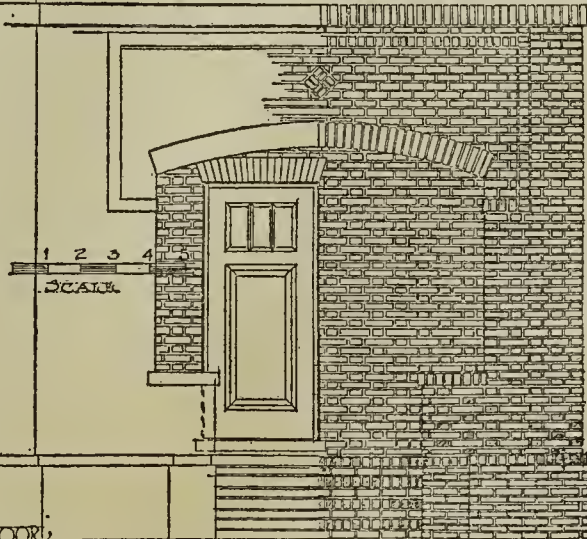
SUBMITTED BY
J.C.D.

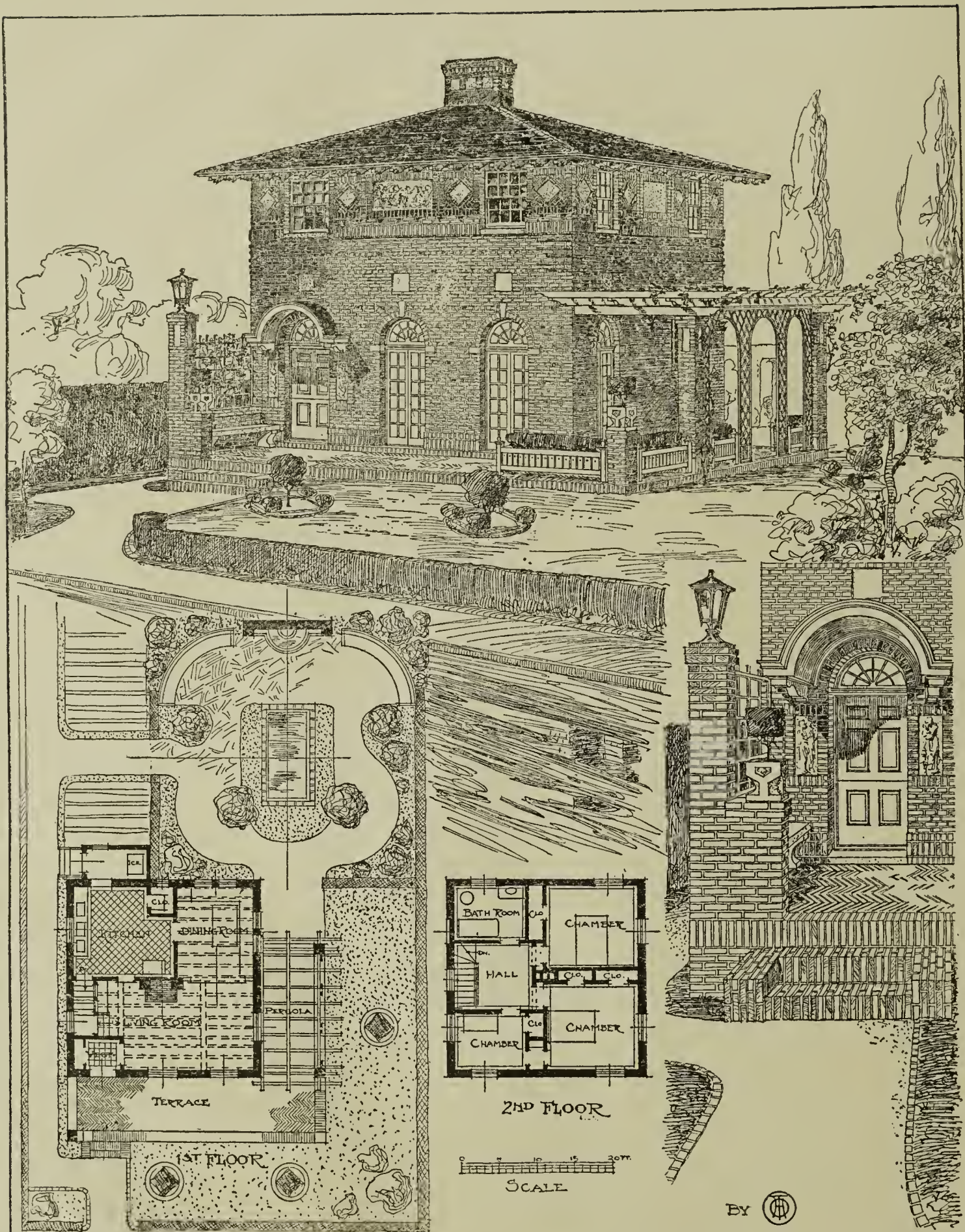


PLAN OF SECOND FLOOR.



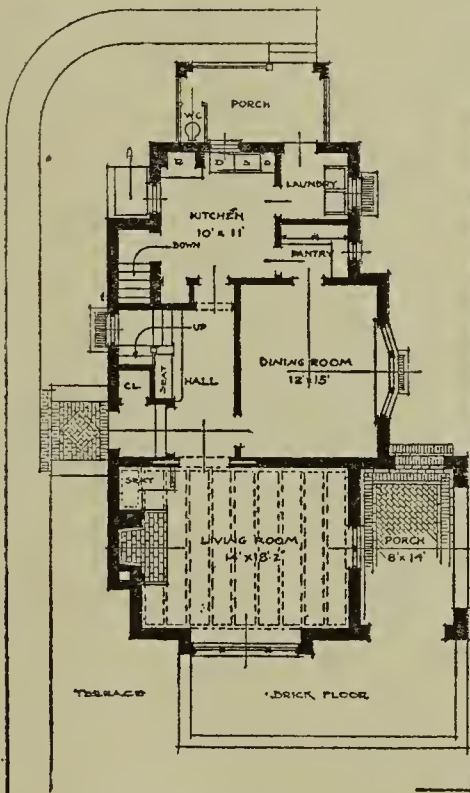
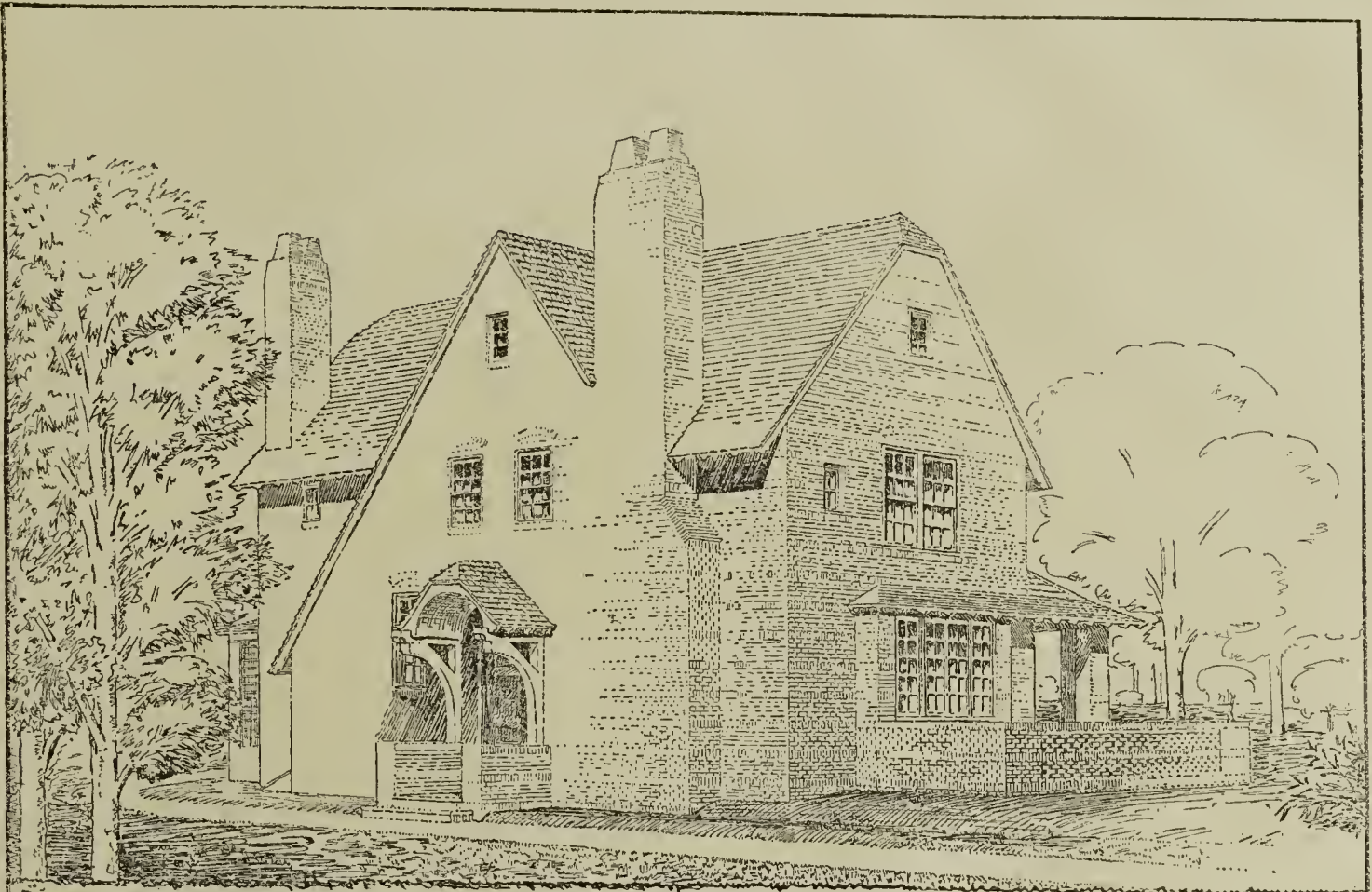
PLAN OF FIRST FLOOR.





BRICK BUILDER COMPETITION 1910

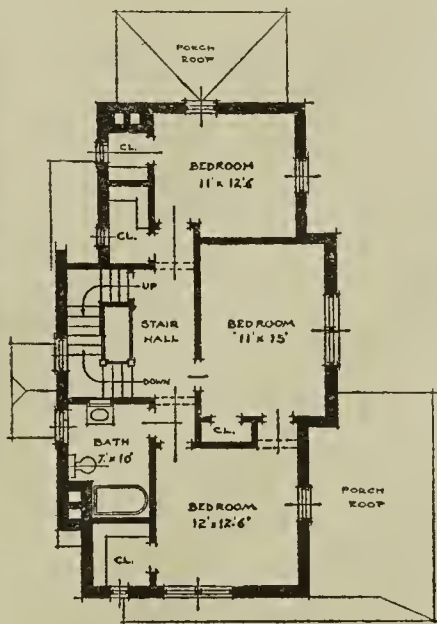
DESIGN BY O. HALFDANE TORP
37 East 28th Street, New York, N. Y.



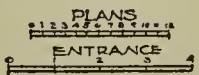
• FIRST FLOOR PLAN



• DETAIL OF ENTRANCE



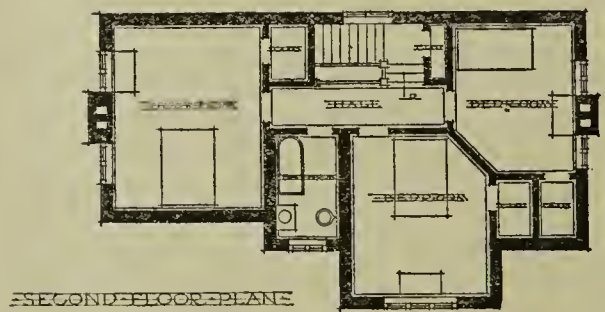
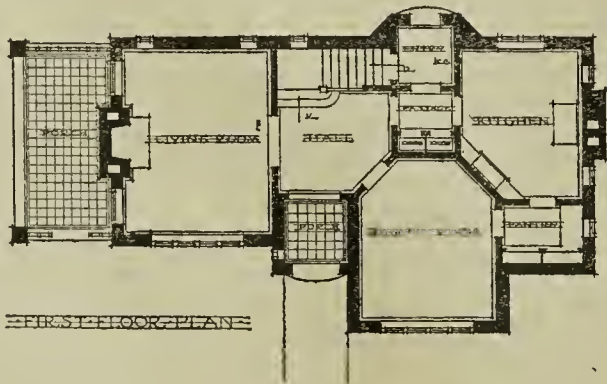
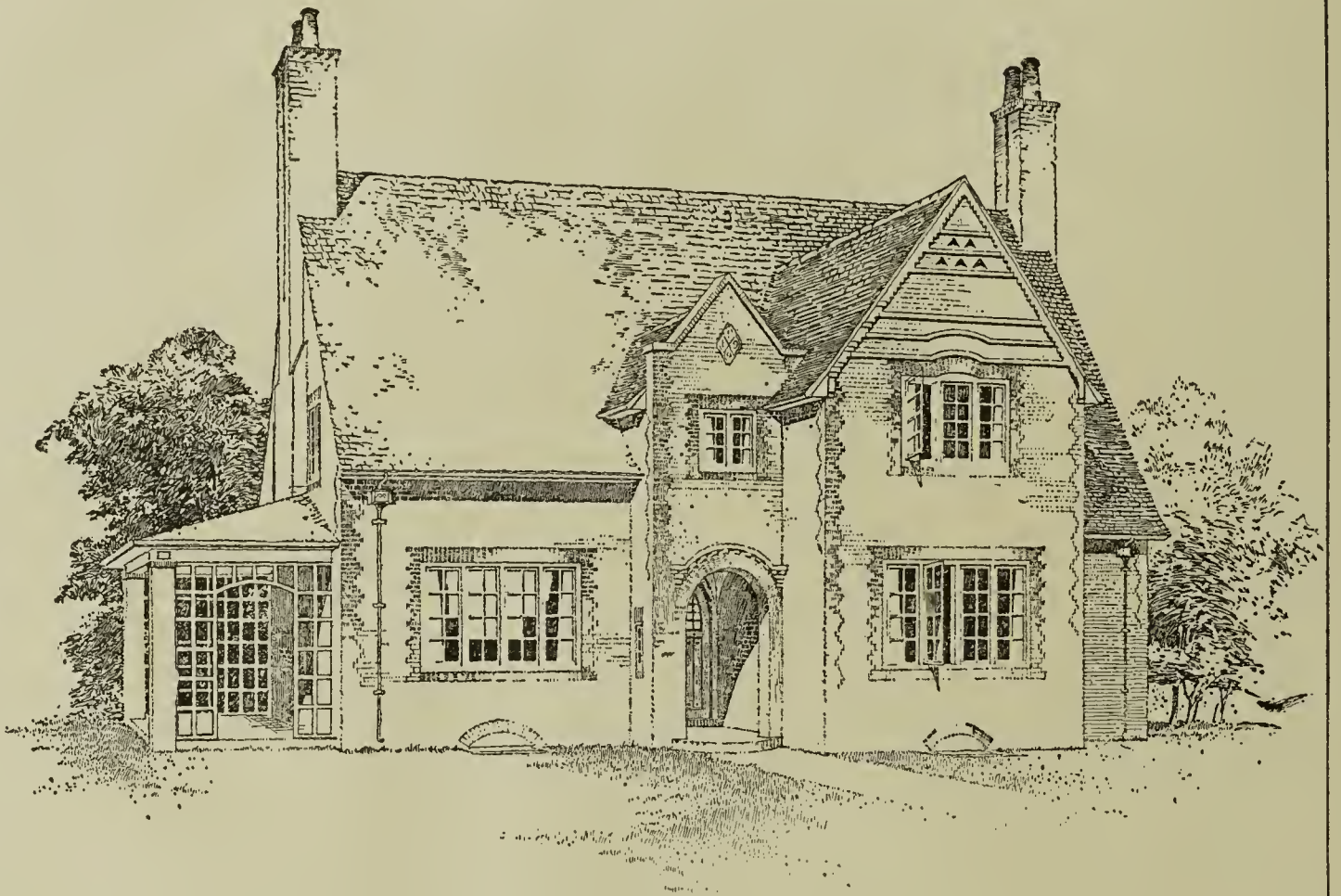
• SECOND FLOOR PLAN



BRICKBUILDER COMPETITION FOR A BRICK HOUSE

SUBMITTED BY
BRICKCRAFT

DESIGN BY G. T. FORMAN AND H. E. WARD
Collingswood, N. J.

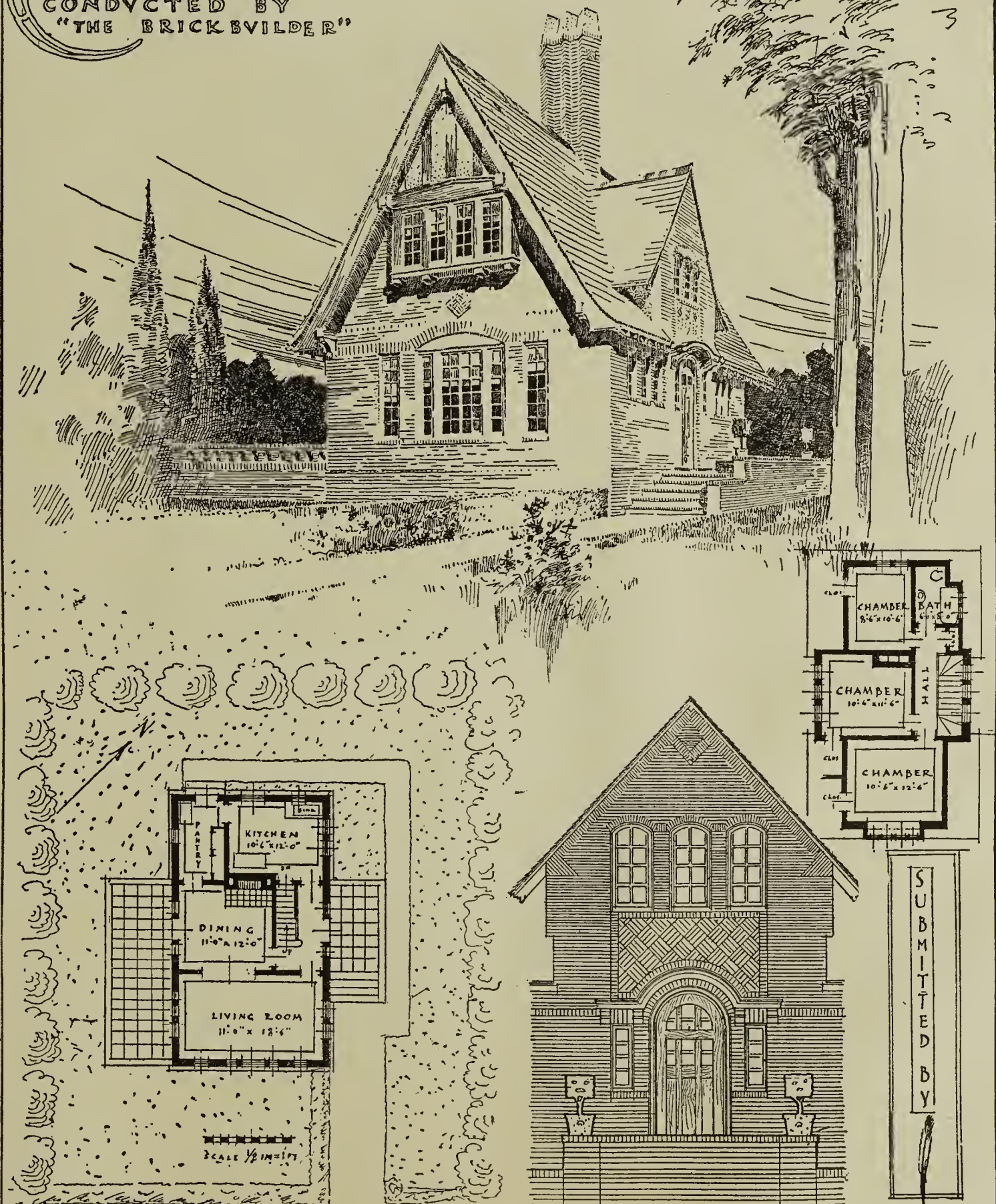


BRICKBYLDER COMPETITION

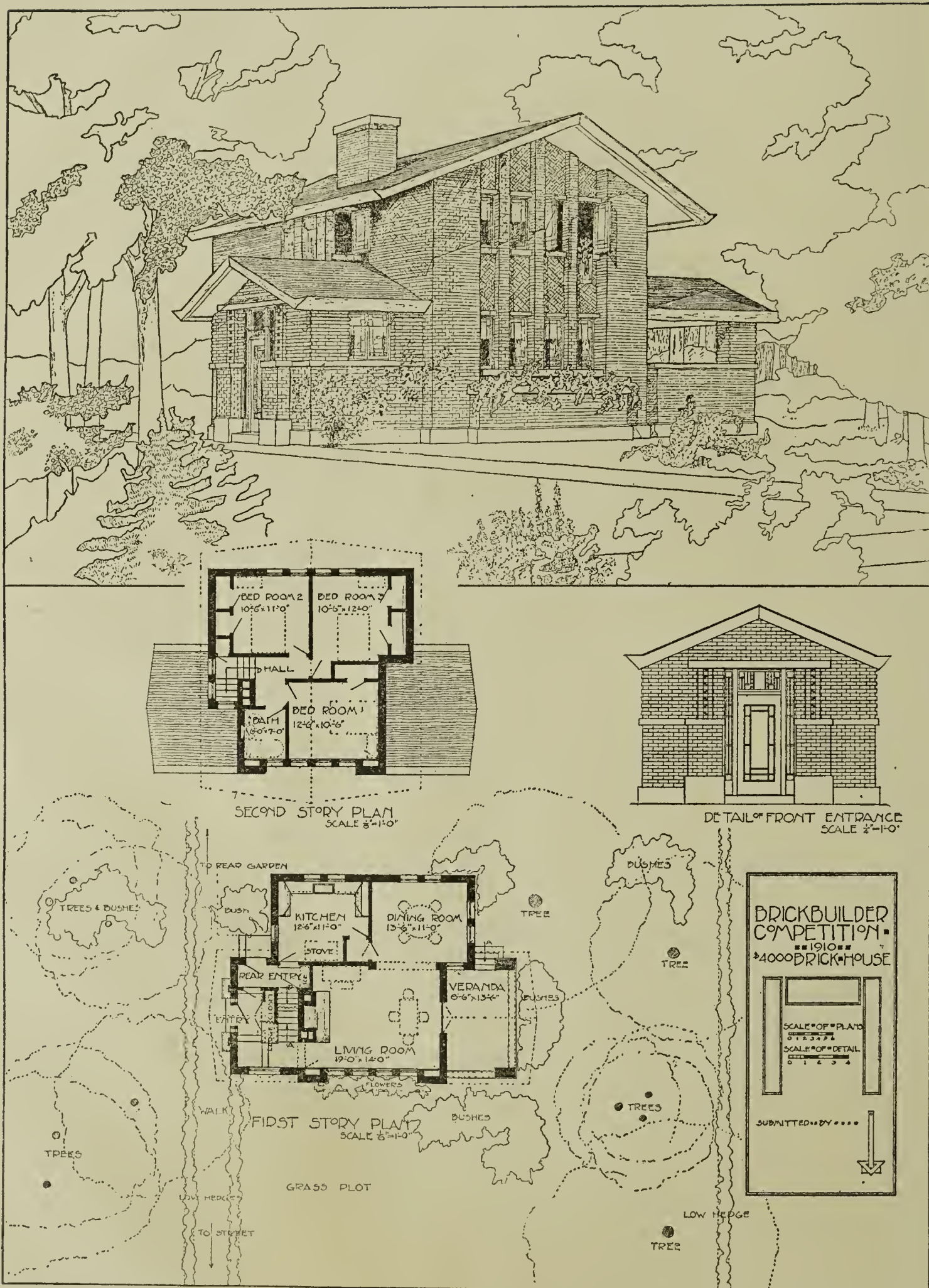


DESIGN BY EDWARD TOPANELIAN
340 Main Street, Worcester, Mass.

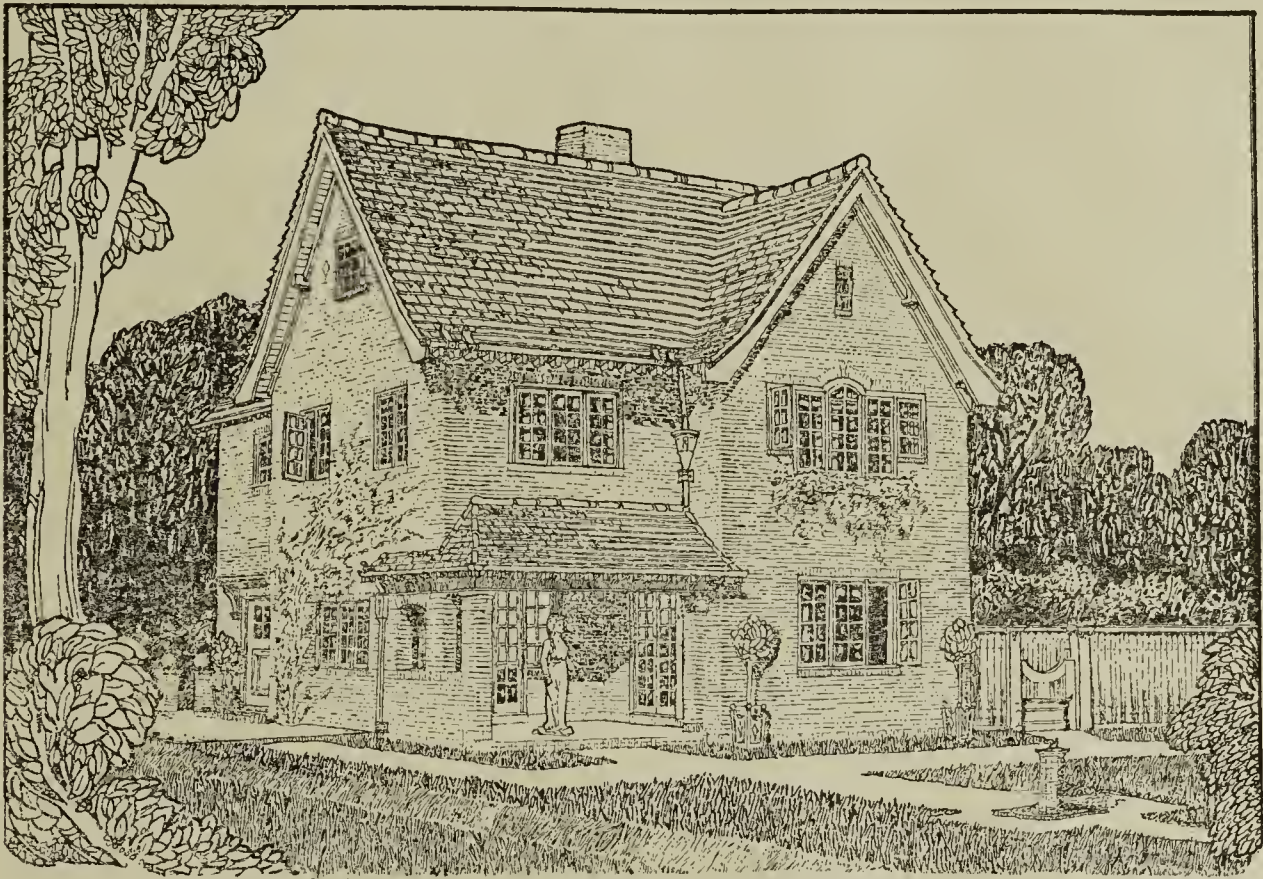
COMPETITION FOR
A \$4000 BRICK HOUSE
CONDUCTED BY
"THE BRICK BUILDER"



DESIGN BY MAURICE FEATHER AND RICHARD SHAW
100 Boylston Street, Boston, Mass.



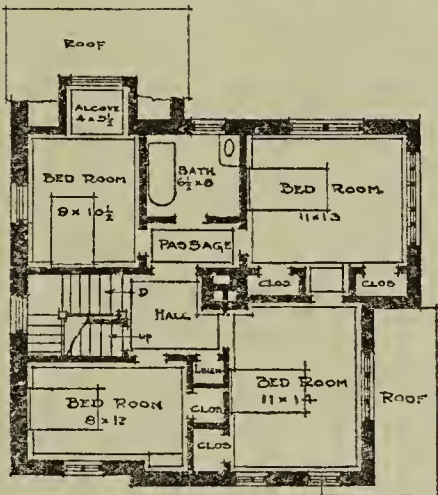
DESIGN BY JOHN S. VAN BERGEN
532 Fair Oaks Avenue, Oak Park, Ill.



PERSPECTIVE

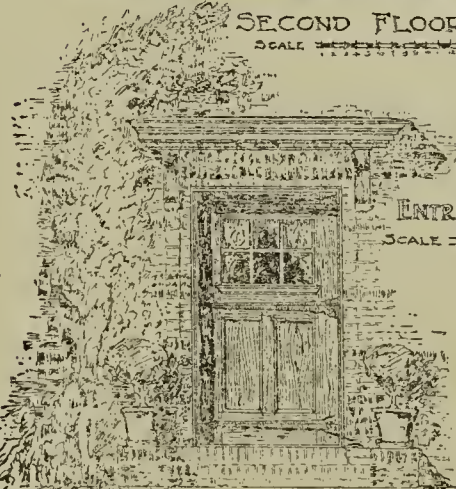
SCALE 1" = 16'-0"

THE BRICKBUILDER COMPETITION
FOR
A SMALL BRICK HOUSE
Submitted by



SECOND FLOOR PLAN

SCALE 1" = 8'-0"



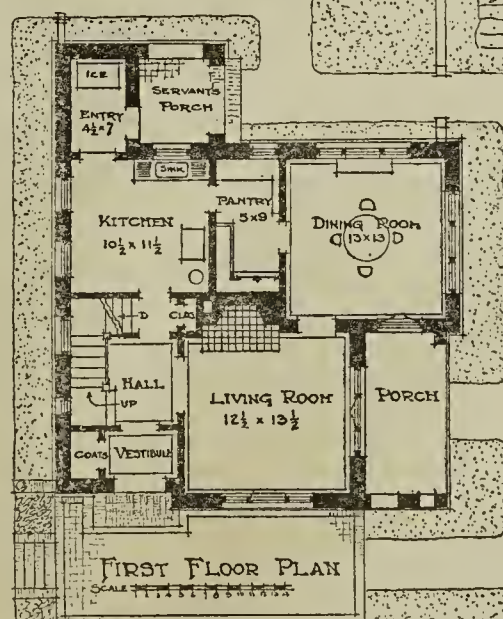
ENTRANCE DETAIL

SCALE 1" = 4'-0"



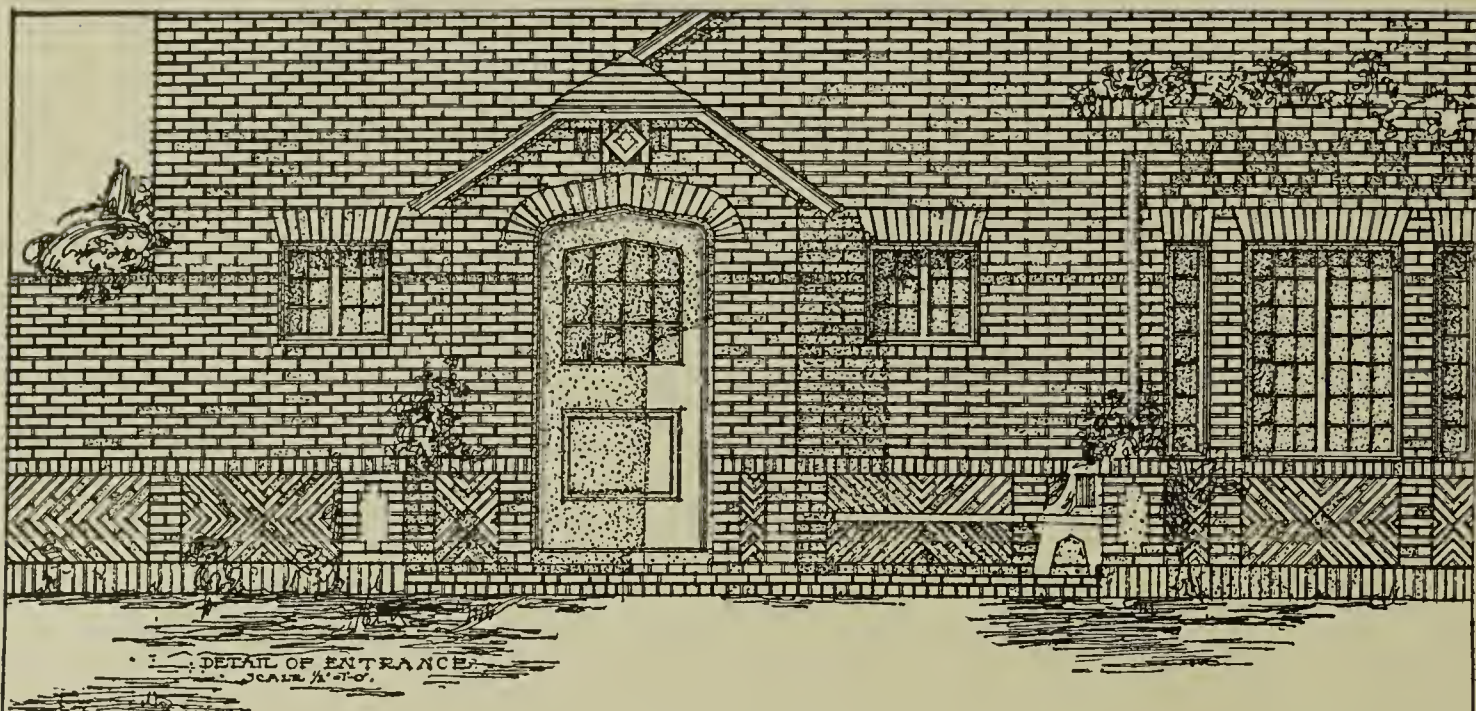
KITCHEN YARD

VEGETABLE

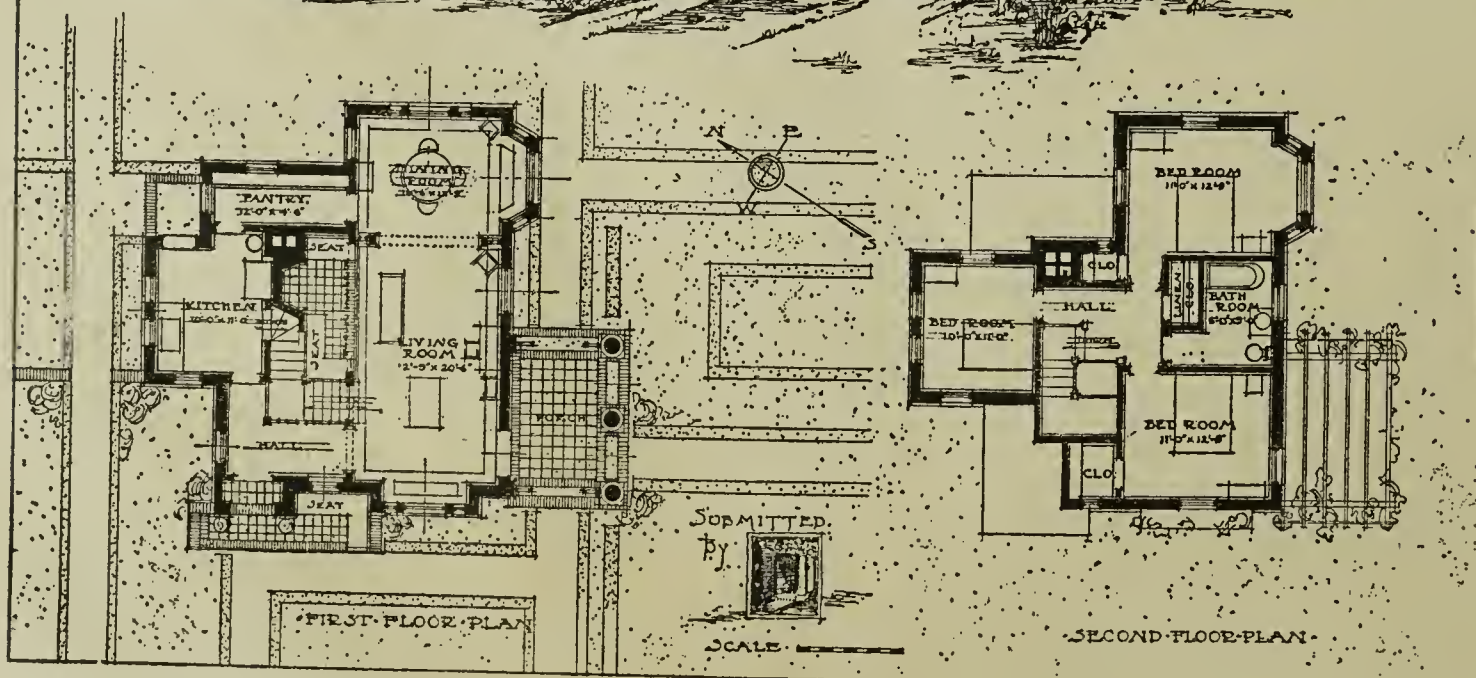
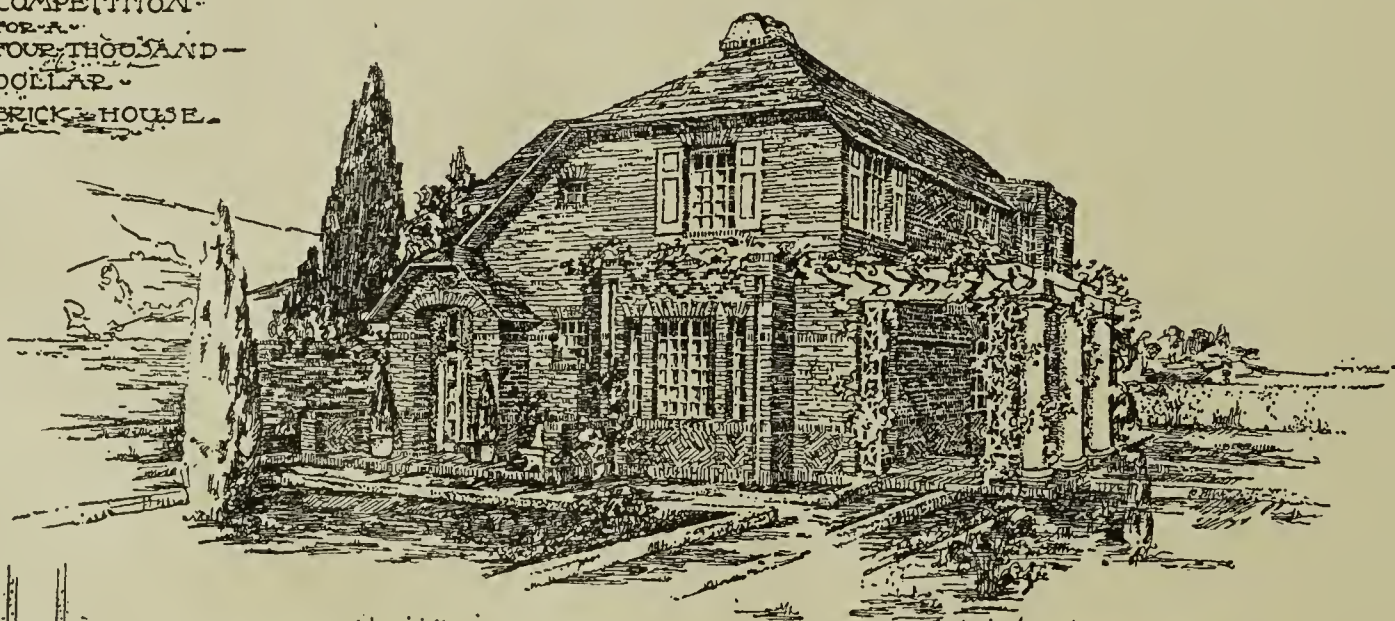


FIRST FLOOR PLAN

SCALE 1" = 8'-0"

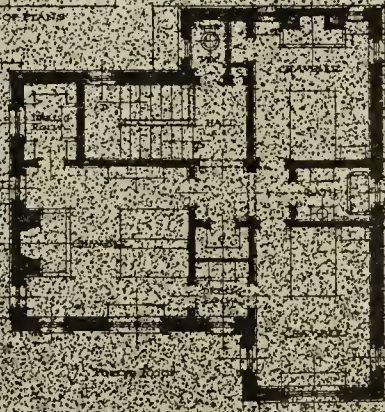
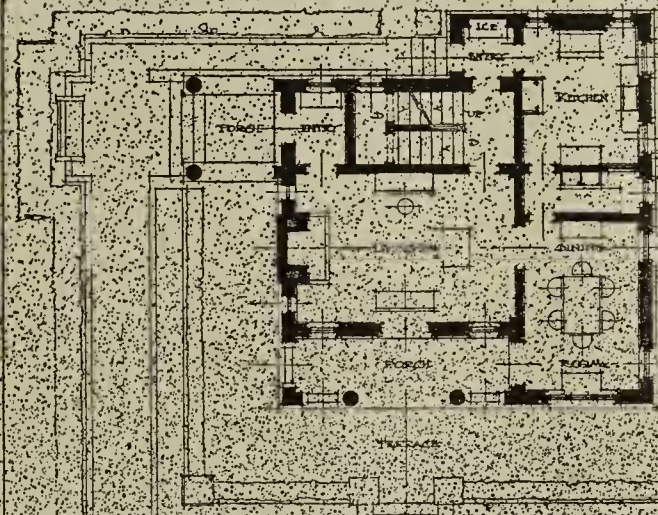
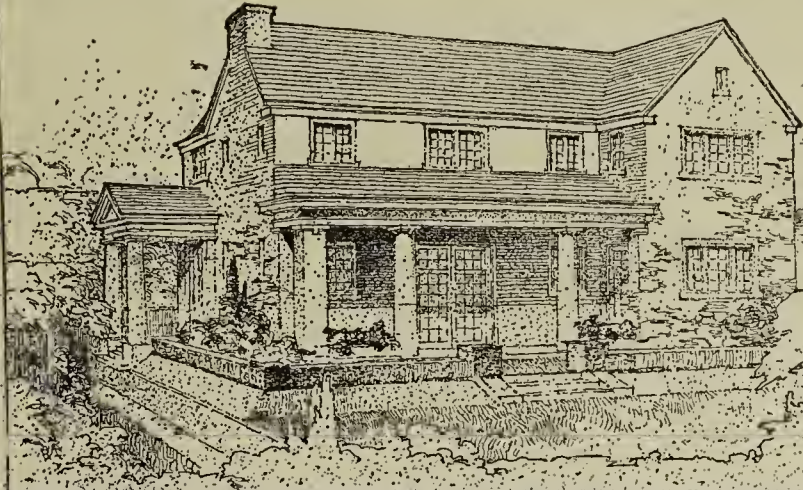


BRICKBUILDER -
COMPETITION -
FOR A -
FOUR THOUSAND -
DOLLAR -
BRICK HOUSE.

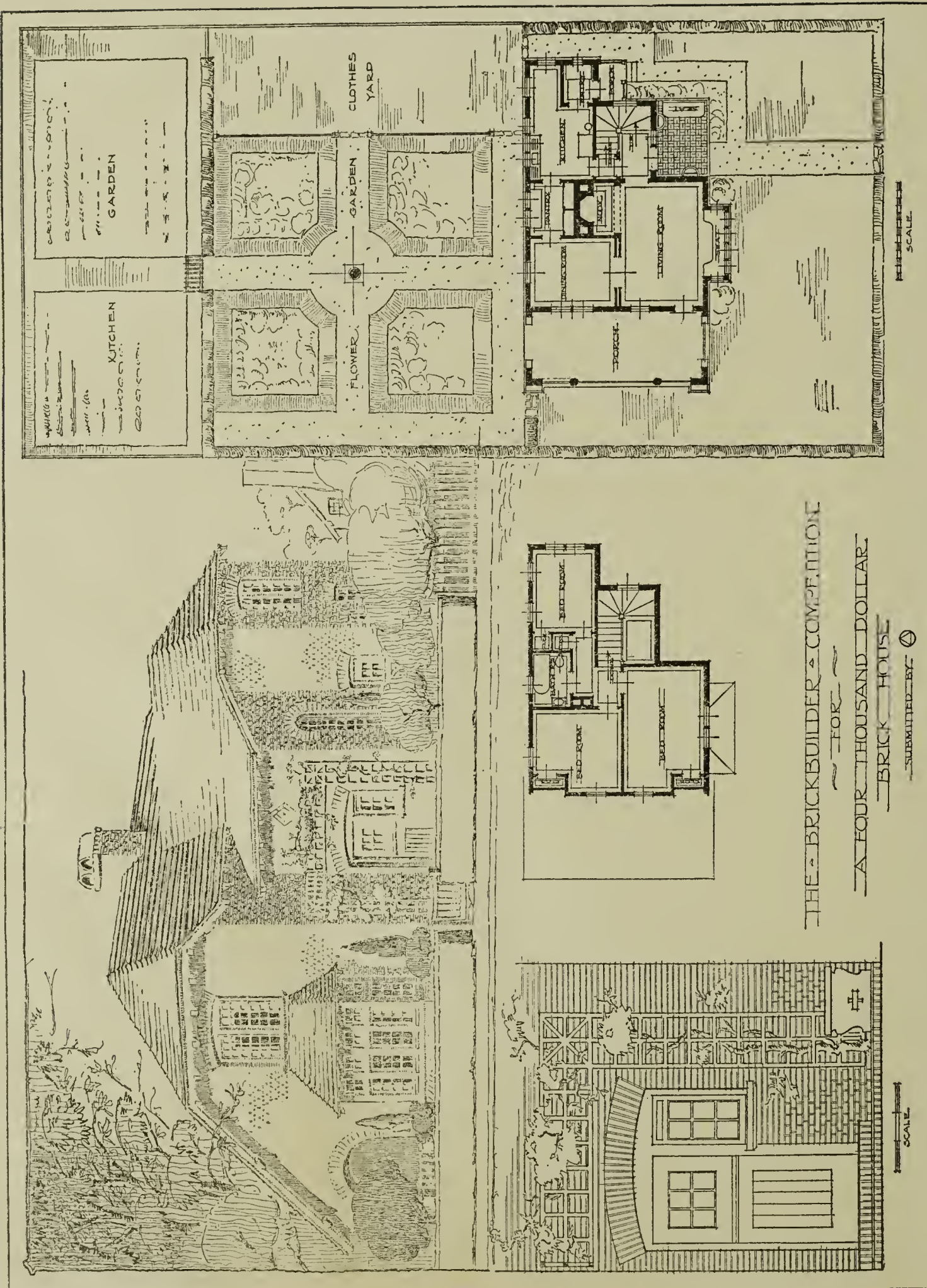


DESIGN BY WILLIAM G. HOLFORD
302 Washington Avenue, Brooklyn, N. Y.

213



DESIGN BY HENRY McGOODWIN
Carnegie Technical Schools, Pittsburg, Pa.



THE BRICKBUILDER'S COMPANION

FOR

A FOUR THOUSAND DOLLAR

BRICK HOUSE

SUBMITTED BY

SCALE

SCALE

DESIGN BY ARTHUR T. SMITH
5439 Germantown Avenue, Germantown, Pa.

-

A Series of short articles relating to the design and construction of the brick house, accompanied by illustrations of historical brick houses of the Colonial type.

Brick or Frame: Which?

MY DECISION to build of brick came out of a timely talk with a friend. This man had a house in which he had lived about five years when I went to him and told him of my plans for a home.

"Perhaps you'll be able to tell me something that will help," I suggested.

"First of all," he replied, with an emphasis that surprised me, "don't build a frame house."

"But yours is frame. You built —"

My friend smiled. "That's why my opinion of frame houses is worth something. My neighbor's house is brick; that's why my opinion is worth still more. I've seen both sides."

"But I can't afford to use brick," I objected.

"You can't afford not to."

"Well, tell me all about it." And my friend did.

"Six years ago," he said, "I made up my mind to build. Henderson, my next-door neighbor here, started his home at about the same time. Our lots were just alike — in fact, their cost has been the same to the cent.

"We worked over the plans, my wife and I, the way they all do, and when we thought we had them right we laid them before a contractor whom we knew to be honest and reliable. He offered to put up the house in wood for \$7000, in brick for \$7500.

"After paying \$2000 for the lot, we had \$4000 left. So we had to borrow \$3000, or \$3500, according as we chose wood or brick. There was no difficulty about getting the extra \$500. Because of the better investment the local bank was only too glad to lend the larger amount, at 5 per cent.

"But somehow the brick didn't seem worth it to me. Like thousands of other men who set out to build, I had never taken the pains to learn anything much about materials. I had the notion that brick was a luxury — for people who wouldn't miss the money.

"It was different with Henderson. He chose brick. Our means were about the same, and I thought he was very extravagant.

"The first thing to make me feel his advantage occurred during construction. His brick came promptly from a neighboring brickyard. My lumber was tied up on some railroad siding a hundred miles away. If you think that was mere luck you are mistaken. With every day that passes the source of the lumber supply becomes more remote, while it is always growing easier to get brick near at hand.

"The labor for building a house of brick is available everywhere. It is a simple material to handle, and there is no community so small that competent bricklayers cannot be had. In masonry there is less chance of leaving hidden flaws than there is with carpentry.

"The appearance of a house counts heavily, not only for the satisfaction it gives the owner but as an asset. In the first month or two I was inclined to congratulate myself that my house lacked the look of *newness* which seemed to stamp Henderson's. That did not last long. He trained vines over his house, and the weather began to give a pleasing tone to the walls.

"You think my house is pretty? So it is. But observe the impression of solidity, of substance, that emanates from the other.

"If I train vines on my walls, it serves only to hasten the wood's decay. The weather simply washes off the paint. I've had to give the house one painting since I began living in it, and it will soon need another. Each time it costs about \$100. Henderson's brick walls don't have to be painted, and they look better every year than they did the year before.

"Every once in a while I have trouble from frozen plumbing; Henderson never does. In extremely cold weather I must have grate fires or oil stoves to help out the furnace; he never needs them. In summer his house is ten degrees cooler than mine. Brick is a poor conductor of heat—but I 'never thought of that.'

"*A frame house reaches its 'prime' as soon as the last carpenter and the last painter are out of the way.* From then on it is inevitably on the downward path. Every year the expense of keeping it in good order becomes greater. A brick house grows more beautiful and more valuable as time passes, with comparatively little attention. In England there are brick houses that have stood three centuries. You see I know something about the subject now. It's a pity I hadn't learned it in time.

"And I built of wood to avoid borrowing \$500—about 7 per cent of the value of the frame building—which I could have had for the asking. It was one of the most expensive things I ever did. It is just what you and thousands of more like you are about to do, because you won't take the trouble to make a few easy inquiries and learn something about materials before you choose."

Chastened and wiser, I rose to go.

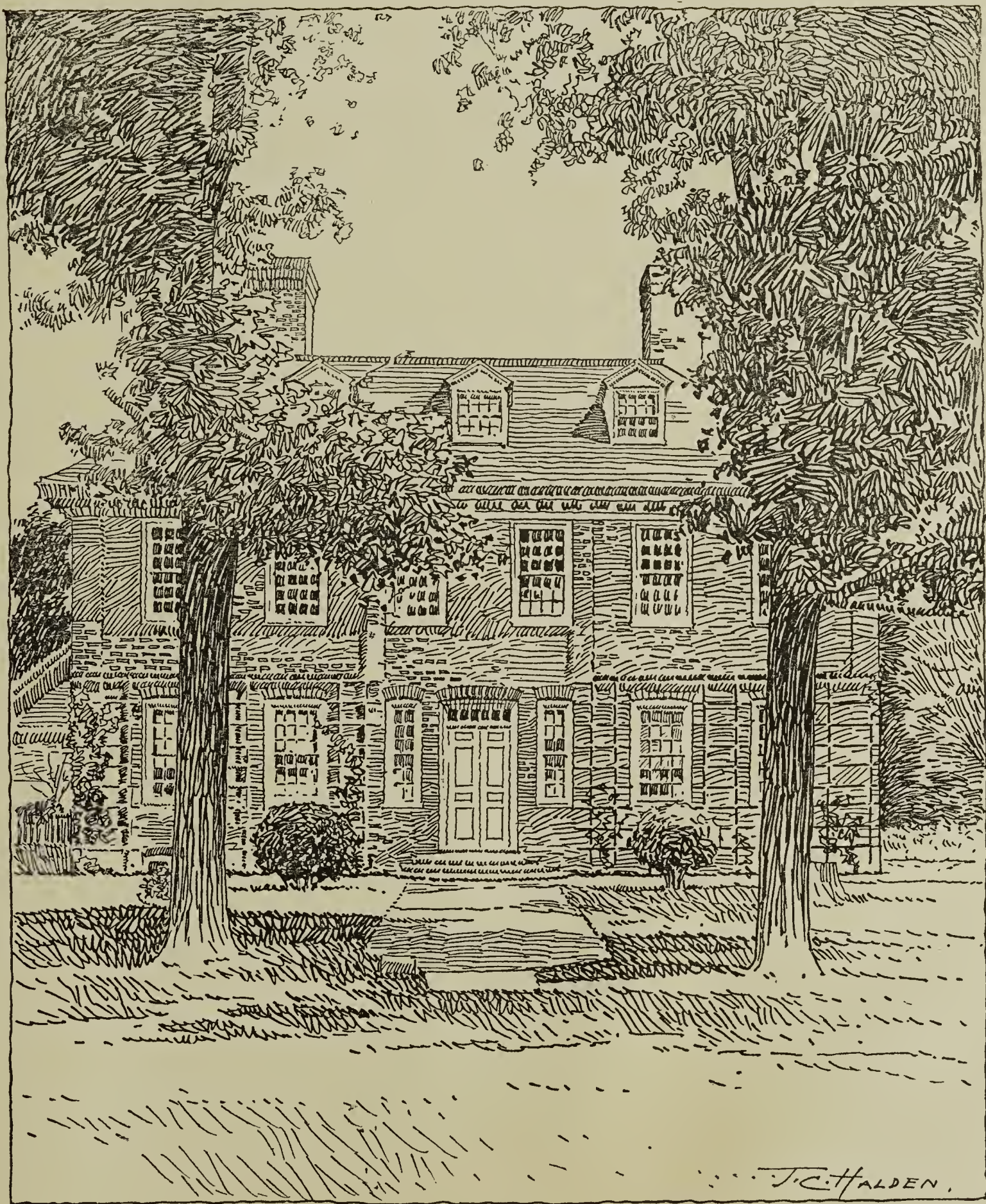
"But you haven't heard the worst of it," said my friend.

"What is that?"

"My wife stood out for brick and I overruled her. She has never said, 'I told you so,' but I can't help feeling she's thought it many a time."

“Stenton”

NO HOUSE of the Georgian period has more of historical and architectural interest than this charming edifice at Germantown, Pa. It was designed and built by James Logan, first secretary to William Penn, in the year 1728. During this period brick came into general use and soon proved its effectiveness, both in a practical and artistic manner. By examining closely the texture of the brickwork with the wonderful tone value which nature alone can produce, one is impressed with the fact that brick is the most beautiful, the most permanent, and the most economical of building materials.



STENTON HOUSE, GERMANTOWN, PA BUILT 1728

The Beauty of the Brick House

BRICK is the aristocrat of building materials. It has a known pedigree which goes back to the day, more than three thousand years before Christ, when the Assyrians reared their terraced temples and palaces in Western Asia. In Ur of the Chaldees, whence Abraham went into the Land of Canaan, in Nineveh, in Babylon, the important buildings were made of brick.

Great masters of architecture had established ideals of beauty in brick centuries before the Greeks reared their structures of marble and stone. And the simple block of burned clay has held its place through the ages, ever appearing in the centers where the art and taste of the world have taken up their headquarters. We are told by historians that, after Rome yielded its supremacy to Byzantium, brick came to the front, after a period of partial eclipse, and assumed the importance which it has been able to claim ever since.

It is natural that the Old World should know more about brick, appreciate more clearly its infinite possibilities, than does America. Europe has been a land of brick houses for hundreds of years; America is only just beginning to emerge from the "wooden age." Many a traveler has returned from abroad with tales of the picturesque homes of England, quite unaware that the underlying cause of their charm lies in the material — solid, dignified brick, the appeal of which has only been enhanced by years of sunshine and storm.

Charles Thomas Mathews, author of *The Story of Architecture*, says that, "roughly defined, architecture is the art of ornamental construction; not ornamental in the sense of decorated, but in the harmonious distribution of mass, in the convincing beauty of proportion." The same standard applies to the modest home as to the vast public library or court house. "Convincing beauty" is not a matter of money. Perfect taste and the perfect material can be put into a \$4,000 or \$5,000 home as well as into the millionaire's palace. Is there any one who has not been fortunate enough to see, at some time in his life, a little brick house that appealed to him as being all that it should be, an ideal companion for the trees and the grass and the hills around — a little house that cost no more than the gate lodge of some expensive and glaring "villa"?

Brick is the material that succeeds, as none other can, in adapting itself to the wants of the man with good taste and a moderate income. In the house built on a proper plan, it suggests all the qualities that should be associated with the word *home* — permanency, hospitality, warmth, comfort, beauty. And brick has that rare and wonderful characteristic which is said to distinguish the elect among womankind — it grows old beautifully.

In a building it is not possible to have real beauty without strength. The eye cannot be thoroughly satisfied, if in the mind lurks the consciousness that the architect's creation is to be vanquished in the battle with Time. Time is powerless to mar the beauty or to sap the strength of brick. Generations may come and go, but the sturdy brick walls of the homestead stay on. Brick may reach a venerable old age—it never reaches the state of decrepitude. Brick comes from the bosom of Mother Earth, in the form of plastic clay; it is hardened by the most powerful agency known in the world—fire, and is proof against the further attacks of fire; it defies wind and rain; it is as enduring as earth itself.

To be a success any work of art must have individuality, *character*. The painter produces his effects by combining colors. Each primary color is a unit, and the mixture and application of these colors make possible a limitless number of combinations. So it is with brick. The number and the variety of units give full play to the talents of the architect. He uses them as an artist uses his paints. He can produce a house with *character*.

Since the day when the Assyrians were in their glory the inventive genius of man has wrought great improvements in brick. Nowadays it is turned out of the kiln in nearly every color and shade, in every degree of coarseness and fineness. It dams a river, it paves a street, it forms the wall of a factory, it adorns the inside as well as the outside of a home.

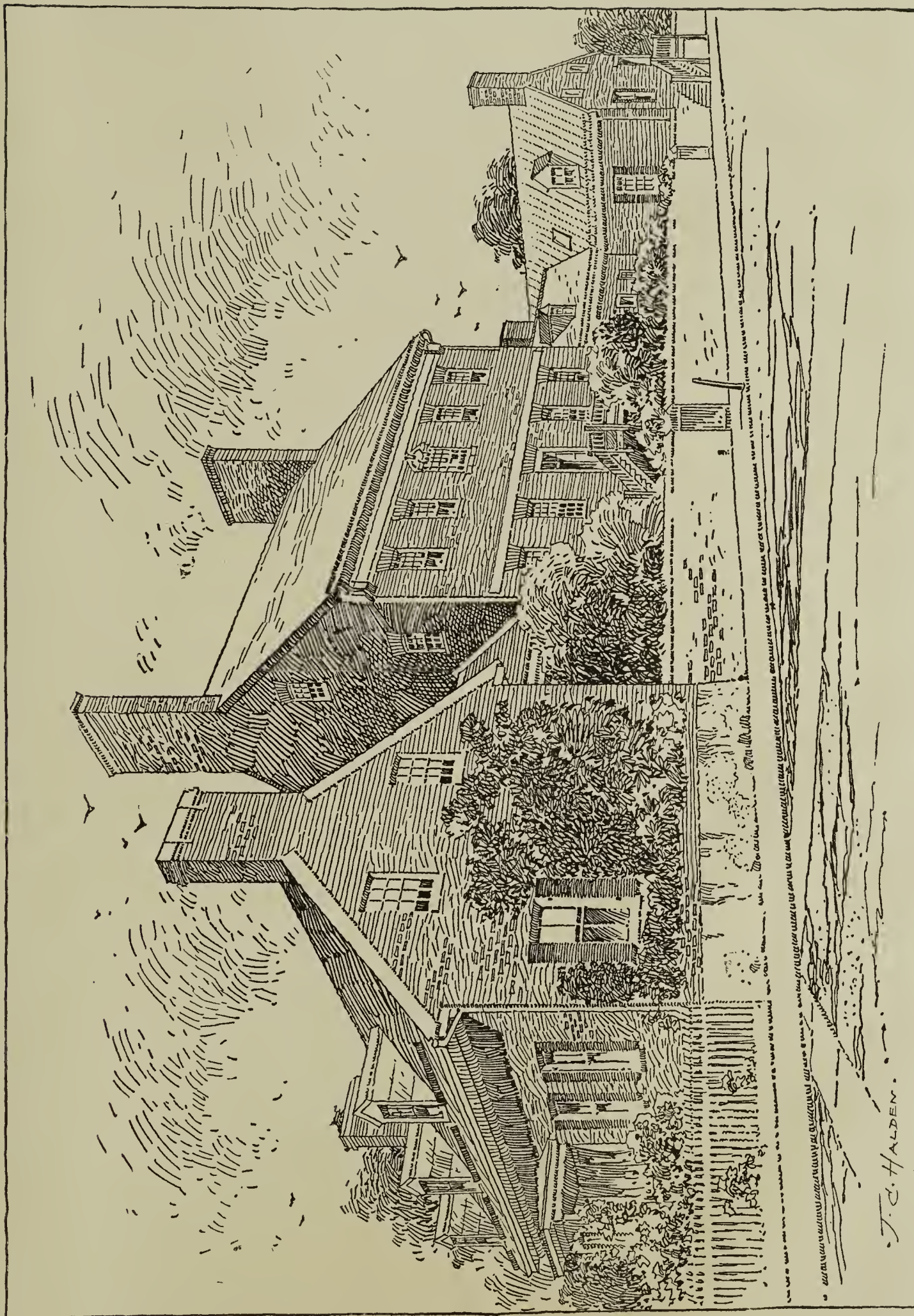
There was once a time when the mortar joint was regarded as an unwelcome necessity, but that time is past. Modern art has shown that mortar can be made a valuable ally in attaining the ultimate object, beauty. With their units of many colors, the architect and the clever brick-worker create a surface which has the look of a skilfully woven fabric. Thus the bonding together of brick permits of varied effects in what the architects call "texture."

Brick has such a quality of *humanity* as clings to no other substance that goes into the making of a house. There is always the knowledge that here is the work of human hands—that every piece was made by man and put into place by man. The effect, produced by man's harmonious arrangement of his many units, is one of lasting vitality.

It may be taken for granted that many a home builder has passed brick by because of mistaken ideas about its cost. In these days there is no reason for any man, who is planning to build, to yearn in vain for a home of brick; he may have it if he wants it. And he will want nothing else if he studies the course of present-day thought in architecture—if he learns what the leading architects and builders of the world consider the most beautiful, the most permanent, the most economical of all materials.

Brice House

THIS house, sometimes known as the Jennings House, was built in the city of Annapolis, 1740. It is surrounded by a large number of substantial houses erected from the old brick that was brought to Annapolis as ballast in the light-freighted vessels that came for tobacco. Its plan exhibits the typical southern arrangement, a central building with flanking pavilions. The house is in excellent condition and stands to-day with all its original solidity. Age only tends to enrich what is already beautiful.



BRICE HOUSE, ANNAPOLIS, MD. BUILT 1740

The Maintenance of a Brick House

WHEN a man walks into a shop to buy a suit of clothes he will examine several pieces of cloth with minute care, hold them up to the light, and rub them to test the material and the texture. He is anxious about the matter. He directs the tailor's attention to a certain piece, and says: "I like the looks of that, but will it wear?"

It is an astonishing fact that many thousands of men, every year, give less attention to the material they select for their houses than to the material they select for their clothes. To the man of moderate means none of his possessions is the hundredth part as valuable as his house. He builds it usually with the intention of living in it the rest of his life. Yet he decides upon a building material in an off-hand manner that would be more fitting to the choice of his after-dinner cigar.

If you are about to build, and you hear extolled the virtues of some particular kind of house, the question you should ask is the one that you put to the tailor — "Will it wear?" And, having asked, you should not be satisfied until you get at the truth. When you have exhausted all the sources of reliable information you will have found that, of all building materials, brick stands supreme.

The building of a home, and the paying for it, are serious affairs. There is something else that is even more important — keeping it up after you have it. The construction is over in a comparatively short time; the payment of the contractor's bill, though a very painful ordeal, does not take long, for you have calculated it all out beforehand. But *maintenance is the concern of a lifetime*. If one has built well, the smallness of the cost of maintenance will be a perpetual comfort. If one has built badly the increasing cost of maintenance will always be a thorn in the flesh — and a thorn that pierces deeper and deeper every year.

Aside from considerations of beauty and safety — and these are considerations powerful in its favor — brick is the ideal material because it reduces the cost of maintenance to a minimum. There is no other house that so nearly *keeps itself* as a brick house.

Insurance rates are not as high on brick as they are on frame. Insurance has to be paid every year, and a saving here is a permanent saving. If the time ever comes when it is necessary to sell, a low insurance rate is an argument which never fails to appeal.

Brick is no more subject to decay than is the earth under foot. It is earth, in actual fact, moulded into shape by the hand of man, and it has the same immunity from the effects of time and weather. On the con-

trary, wood decays rapidly. The process, being gradual, is not noticeable, and the knowledge that his frame house has "gone to pieces" comes upon the owner, most often, as a sort of sudden discovery. He finds that a general renovation is necessary. The cost of one renovation alone will eat up the entire difference in first cost between brick and wood; often it will far exceed it.

The house of wood requires frequent painting. If the painting is omitted, the house is unsightly; if it is done as thoroughly and as frequently as it should be, it means the expenditure of money. Brick does not need to be painted. Wind and rain and the gentle touch of the years give it a tone that no artificial coloring matter can equal.

A brick house is heated far more easily and cheaply than a house of wood. Not only does the material act as a non-conductor of heat, but the walls are much thicker than those of a frame building. There are none of the crevices which, though unseen, exist in nearly every frame house of the modern type. The coal bills, for a winter, are at least 35 per cent higher for frame than for brick.

The doctor's bills, made necessary by cold and drafty rooms, it is not possible to calculate, but if the Government statisticians set to work on this they would produce some illuminating figures. Many a case of grippe or pneumonia would have been avoided if the father of the family had chosen his building material with more care.

The non-conductive qualities of brick are as valuable in summer as in winter. If brick keeps the heat in, it also keeps it out. There is no house so cool as one of brick.

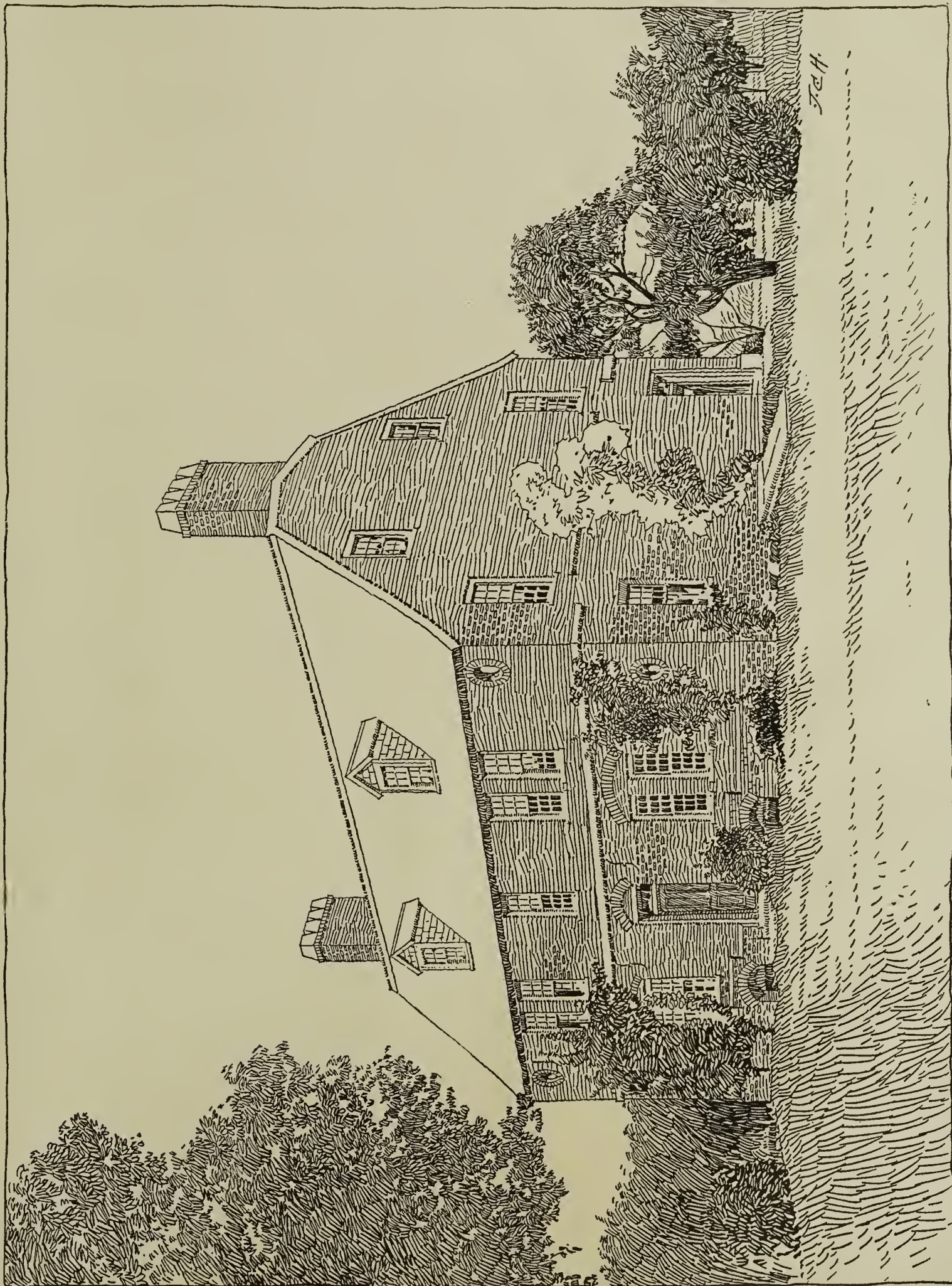
Noiselessness is an advantage to which the prospective builder is apt to give little thought. It is a real advantage, nevertheless, and happy is he who dwells within walls that deaden sound. Brick is the best stifler of noise. It goes far toward providing the quiet and repose which are the attributes of every complete, well ordered home.

The general repair bills, for the owner of a frame house, make up an important item in the year's expenses. To the dweller in brick they are relatively insignificant. The carpenter may do his work well, as carpentry work goes, but he has to come back often. *The mason finishes his job, walks away with his tools, and never has to come back.* He can look at his wall and truthfully say: "Yes, it will last."

Economists lay down the principle that prices, in the long run, follow values. Of the value of a thing there is no criterion so trustworthy as the price it will fetch. And here is the ultimate test of the comparative value of brick and frame. A frame house deteriorates steadily as a "selling proposition." A brick house does not deteriorate. As an investment a frame house is like a share of uncertain mining stock. A brick house is like a United States Government bond.

Cradock House

THIS charming old house was built in 1632 for Governor Cradock, of the Massachusetts Bay Colony. It is the oldest dwelling in the original portion of the United States, and is one of the many that grace the old Colonial town of Medford, Mass. The house is well-nigh fireproof with walls 18 inches thick, and was used as one of three brick forts. The oval windows were originally portholes. For nearly three hundred years it has withstood the ravages of time and weather and stands to-day a living monument to the durability of brick as a building material.



CRADOCK HOUSE, MEDFORD, MASS. BUILT 1632

The Brick House Safe from Fire

AS INSURANCE men use the word "risk" it is merely a cold-blooded business term. We will consider that phase of the subject later.

The man who owns a house and lives in it uses the word in the original sense. Safety must come before everything else. As fire is practically the only destructive agency to be feared, the question becomes: Is the house safe from fire?

Is it made of such material that wife and children may be smothered in their beds almost before they wake? Or is it built so as to give the maximum of security? All of us have to live in houses, even if we don't own our own, and these are questions which touch every man.

Nor are they questions to answer which need cause much puzzling. Expert opinion is agreed on two facts: First, that a frame house is the most easily and quickly burned; second, that a brick house approaches more closely than any other the "absolutely fire-proof" ideal.

Brick is made by fire. In the process of manufacture it is subjected to a heat of at least 2,000 degrees Fahrenheit. It cannot burn. If brickwork ever gives way it is due to some powerful mechanical force — falling timbers, or explosion, or earthquake — never to fire.

The record of every great conflagration is filled with examples of the indestructibility of brick. In Chicago, in Baltimore, in San Francisco, brick stood the test. Hear the words of Major John Stephen Sewell, United States Army, one of the Government experts sent out to investigate and report upon the San Francisco fire. After spending days among the ruins, he said:

"A conflagration never yields reliable comparative results, but from such comparative results as are available, I think there is no question that *the best fire-resisting material available at the present time is the right kind of burned clay.*"

The great conflagration hazard present in every American city is due to the use of wood in building construction. This is not a theory; it is a fact stated upon the authority of the National Fire Protection Association. Do you want this hazard to apply to your house?

In America the fire loss in 1907 was \$2.51 per capita. In Europe it was 33 cents. Here is the answer: America uses 500 feet of lumber per capita, Europe 60 feet. Europe uses brick.

Even Russia, the country we are accustomed to speak of as half civilized, has a per capita loss less than half of ours. If ours had been the same as Russia's in 1907, we would have saved \$116,000,000 in that one year! Russia uses brick.

Suppose that your neighbor has a frame house. If it catches fire in the dead of night, before you are awake your own house, if it is frame, will be ablaze. And before the fire engine can get there, it will be a ruin. But if you live within brick walls you are safe. *A pail of water with brick, is equal to a whole fire department with wood.*

You regret your neighbor's misfortune, but is there any reason why your house should be burned along with his? That is expensive sympathy. Rather would you be able to offer a shelter to his frightened and shivering family.

As the dweller in a brick house is protected from without, so is he protected inside. The experts tell us that fires in homes start most often from flues or electric wires in the walls. If the walls are brick, the defective flue or the "short circuit" can do no damage.

Fire is spread by drafts. There are fewer drafts in a house of brick than in any other kind. If fire starts there at all, it starts in the open, where it is quickly detected and can be quickly put out. It cannot gain headway, as in a frame house, hidden in the wall; nor in the floor, because the spaces between the ends of the floor beams are filled in with brick, and there are no drafts.

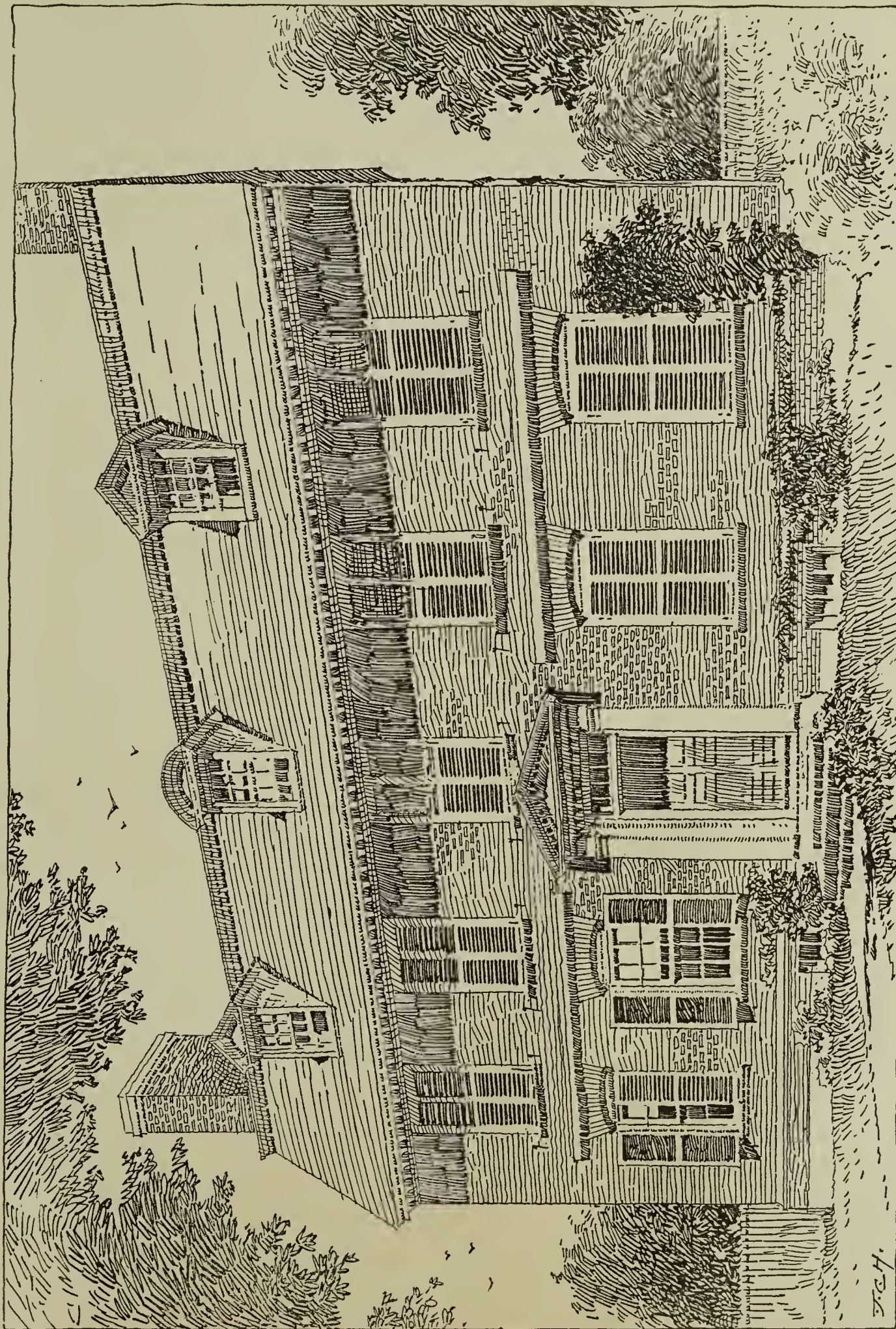
We now come to the business meaning of "risk." The whole story of brick *versus* wood, condensed, is simply this: Generally speaking, the insurance rates on brick buildings are not much more than one-half as high as on wooden buildings.

The vicissitudes of fortune have compelled many a man to sell the house that he built to live in. Here again enters the question of "risk." One of the first things a purchaser wants to know about is fire protection. If you tell him that your house is brick, you "play trumps." You have given the one answer that is sure to be satisfactory.

We have quoted high authority upon the value of brick as a fire-resisting substance. Expert endorsement, though, is merely the result of experience, and any one of us can learn, first-hand, of the actual achievements of brick. Ask any architect or contractor, ask any insurance man, ask your friend who lives in a brick house. They will all tell you that *brick has won out.*

John Derby House

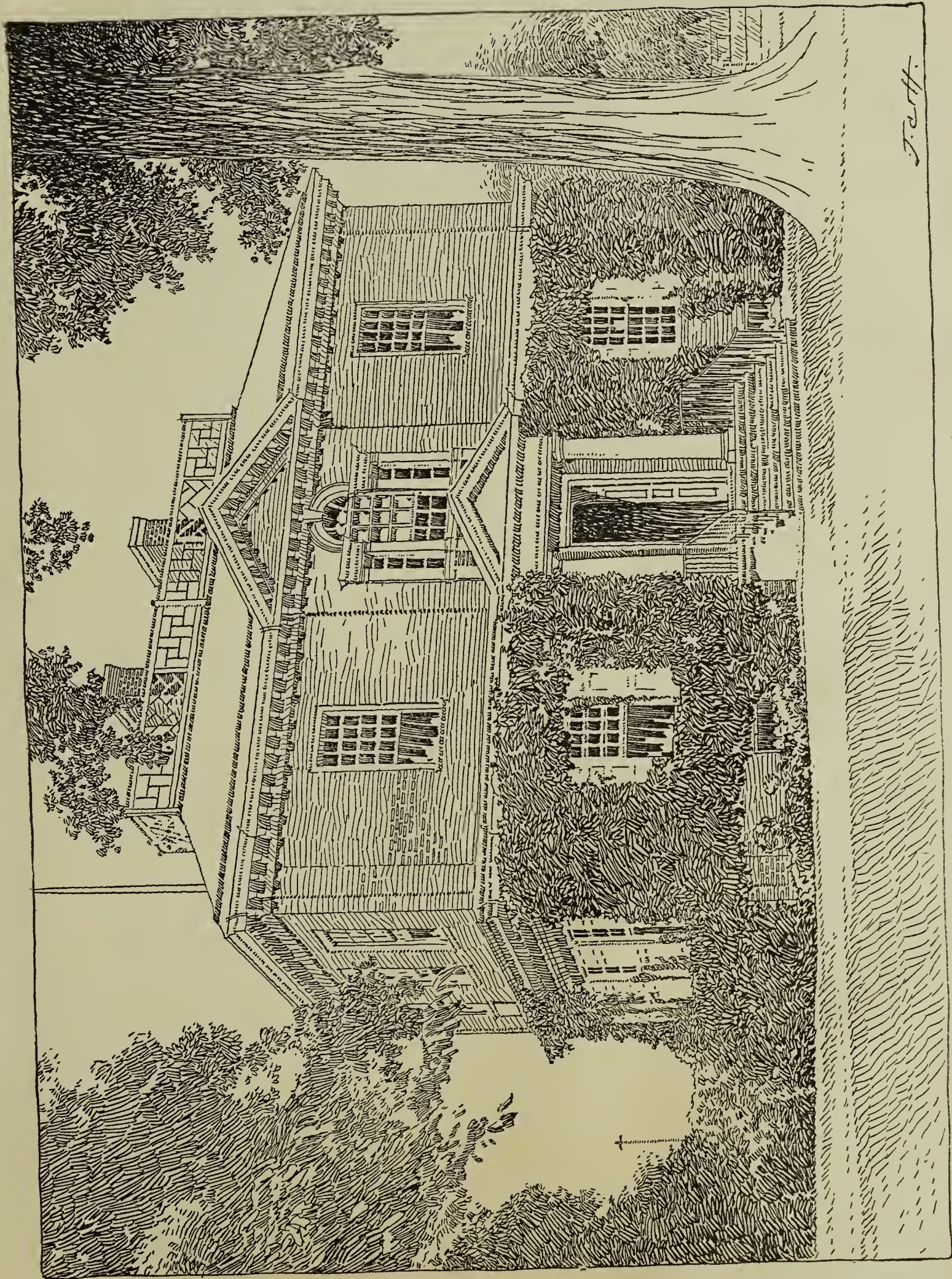
AMONG the lovely old houses in Salem, Mass., the Derby mansion stands out as one of extreme simplicity, around which cluster many strange and curious traditions. It was built in 1760 and stands to-day a typical example of delicacy and grace, combined with perfect harmony and proportion of parts. It is interesting to note the fancy rounded bricks which serve as an ornamentation between the first and second stories. The house is in excellent condition considering that little or no repairs have ever been made, which only shows that brick is very durable and reduces the cost of maintenance to a minimum.



JOHN DERBY HOUSE, SALEM, MASS. BUILT 1760

Woodford House

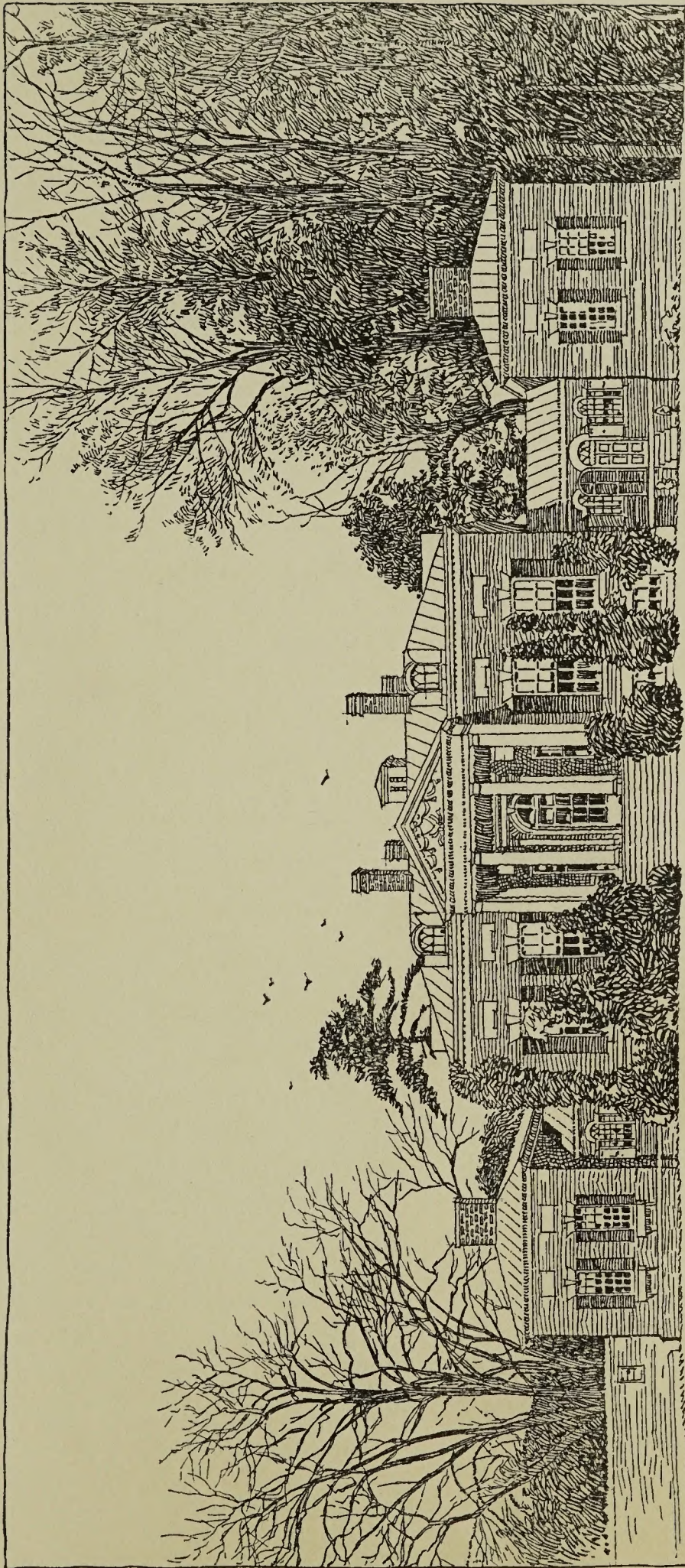
AMONG the relics of Colonial days there is no more venerable mansion in existence than the Woodford House in Fairmount Park, Philadelphia. It was built with the spirit of our early settlers who erected their houses with the one idea in mind — permanency. Standing since 1734 it offers a very picturesque effect, by growing beautiful along with the trees and vines that have mellowed with it during these many years. One cannot help but wonder how a building so old has deteriorated so little. It only proves the lasting qualities of good brickwork.



WOODFORD HOUSE, PHILADELPHIA, PA. BUILT 1734

“Homewood”

THIS low, rambling building, over 140 feet long, is one of the well-known brick Colonial houses of the South. It was built in 1803 by Charles Carroll of Carrollton and is considered one of the best examples of this style of architecture. The real charm of “Homewood” lies in the unusual refinement of the detail throughout. The exterior walls are of small red brick laid in Flemish bond, furnishing an individual character that will ever be permanent as well as beautiful. Surely the people of Baltimore are justified in claiming this brick structure, so decorative and dignified, as one of the most imposing homes in America.



J. C. Halden. Del.

"HOMEWOOD," BALTIMORE, MD BUILT 1803



TRADE MARK